VOGUE

ENCYCLOPEDIA OF SPRING CLOTHES

American Couture—East and West
Wardrobe planning
Price control

ADVANCE RETAIL TRADE EDITION

see section facing page 110

MARCH 15, 1942
PRICE 35 CENTS
40 CENTS IN CANADA

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LUCKY IS THE BRIDE THAT THE SUN SHINES ON. Especially when she can come home to start her housekeeping with things she always dreamed of having. With Wamsutta *Supercale** sheets, for instance . . . the traditional choice of brides for five generations.

Pride has a part in a bride's wanting Wamsutta, of course. Because there is no lovelier, smoother, or more sleep-compelling fabric than *Supercale.* But foresight and commonsense also tell her that it is worth spending a little more to have Wamsutta's greater wearing strength and ease of laundering as a household investment. For Wamsutta *Supercale* cannot be rated or classified as a "commercial sheeting." The trousseau sheet of America is in a class by itself.

WAMSUTTA *Supercale*

*REG. U. S. PAT. OFF.

THE TROUSSEAU SHEET OF AMERICA

Ask to see SPRINGFIELD *and* THE THREE WEAVERS *blankets sponsored by Wamsutta*

Traina-Norell

The House of Traina-Norell, whose electrical-storm advent last season set everyone talking, turns out for this Spring a collection perfectly tuned to the times. For instance, this little wool costume. Superbly shaped dress of black and white shepherd checks, wool cutaway jacket. Misses' sizes, 155.00

BONWIT TELLER • DRESS SALON, SIXTH FLOOR • FIFTH AVENUE, NEW YORK

Lavender . . . The Breath of Spring • The ever-youthful, ever-happy fragrance of Yardley English Lavender is as fresh and informal as the very breath of Springtime . . . waiting, at your favorite fine store, to lend winsome enhancement to your own most feminine charms. Wear Yardley English Lavender for all informal occasions . . . and let him wonder what it is that makes you irresistible! In stoppered bottle, $3.75; smaller sizes, $2.50 and $1.

Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients.

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A pause from war-work . . .

a daytime dress that gallantly upholds the tradition of femininity.

From our collection of originals.

Henri Bendel
10 WEST 57
NEW YORK

Dear Mom: Your letter came today and, before lights are out, I am sending you this line to tell you that you completely won the colonel and I am to have the leave for Susie's wedding.

I have been trying to figure out the magic your letter wrought upon an otherwise stiff-and-starched field officer of the U.S.A., and have finally come to the conclusion that it was the paper on which it was written. For, when I handed it to the C.O., he read it carefully, scrutinized it closely, and then held it to the light. I thought he was looking for some secret code, and it seems he was, for he handed it back to me with the crisp comment, "Crane's, as I thought."

So, you see, your long devotion to Crane's as the one and only paper suitable for the communication of your thoughts and wishes, pays an extra dividend of three full days of leave to your loving, and admiring, son — and for your good taste as well as the tactful way in which you presented the subject, I am most grateful.

In fact, I find myself in a constant state of gratitude to you and Dad for all you've done for me. Things you taught me, and others I absorbed, come to my aid in this army life, where you have to stand on your own two feet. There'll be much of this to say to you when I come this time, and when I come back for keeps.

Affectionately,
David

Your name, address, and twenty-five cents sent to Crane's, Dalton, Massachusetts will bring you six, smart usable samples of Crane's correspondence papers.

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Vol. 99, No. 6
Whole No. 1670

Meadowbrook* exclusive in plaid and plain . . . our block plaid suit of British flannel, mated to our plain matching topcoat. Altman-idea for Spring 1942, for perennial smartness! Here . . . as always . . . the top-quality fabrics, the true understanding of figure lines that have made our Meadowbrooks* famous town and country classics! Both in grey, brown, green, or blue . . . 12 to 20. Suit, 49.95 . . . coat, 49.95 . . . Stetson felt visor, 7.95. Meadowbrook* shop, third floor.

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Caresskin Glacé, 3.50
Super-Lavo Doeskin (baby lamb), 3.50
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Petal-soft washable** gloves in white, black and costume colors. Now, when quality is so vital in everything you buy, look for this emblem inside the wrist . . . your assurance, always, of truly Superb gloves.
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CHINESE COROMANDEL SCREEN

Wool crepe afternoon and dinner suit beaded in turquoise . . .

Hattie Carnegie

NEW YORK

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Polished ostrich, soft and supple
PANDORA
FOOTWEAR
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Portrait in Green of a young lady in the Coat-that-goes-with-anything...wearable from now 'til doomsday...tailored with great simplicity in Hockanum's Summer Green.

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"There has never been a time when our homes were as dear to us as they are now. We have become sentimental about them. We are grateful for the peace, comfort and refreshment that we find in them. We are eager to make our homes more inviting, more attractive.

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"When you receive your copy you will see that the materials and color illustrations are entirely new. New also are the ideas for serving everyone's favorite refreshment—Coca-Cola—simple easy methods that give a lift to casual hospitality."

Laura Lee Burroughs

Color photograph of Laura Lee Burroughs, author of Volumes I and II of "Flower Arranging," issued in 1940 and 1941 by The Coca-Cola Company. Her new book for 1942 "Homes and Flowers" is offered to you on this page.

•

In the book "Homes and Flowers" are suggestions for serving refreshments interestingly, and with a difference. Ways to serve Coca-Cola ice-cold . . . simple ways, elaborate ways, whatever your choice. Ice-cold Coca-Cola, with its life and sparkle, adds to gayer, brighter home living. Always have an ample supply pre-cooled in your refrigerator. You can get Coca-Cola in the handy six-bottle carton from your dealer.

Size of book 7" x 9"

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WRITE TO THE SHOP NEAREST YOU FOR THE CAROLYN SPRING FASHION BOOK IN FULL COLOR.

*Reg. U. S. Pat. Off.

in "Lucky Penny" an Althal rayon crepe woven with Celanese * Yarn

This of all Springs, seek fashions that add radiance to your own loveliness, says Carolyn.
Choose a jacket dress in high-hearted color, like this one, slim and soft, with fine tucking released to fullness for an apron front skirt. If you are to be a Spring bride, consider it well. 10 to 20. $29.95

*Reg. U.S. Pat. Off.

Carolyn Modes

are sold exclusively in New York City at **ARNOLD CONSTABLE & CO.**, Fifth Avenue at 40th St., in Chicago at **MANDEL BROTHERS**, in Cincinnati at **MABLEY & CAREW**,

in a soft-tailored suit of feather-weight new wool

This season, Carolyn asks you to forego all strictness of line in your suit. To seek instead the feminine elegance that lifts a man's heart. As in this little creation of soft-focus wool, with new briefer jacket, jeweled buttons, revers of snowy white pique. Grey, beige, navy, black, lined with Duchess Acetate Rayon Crepe. 10 to 18. $39.95.

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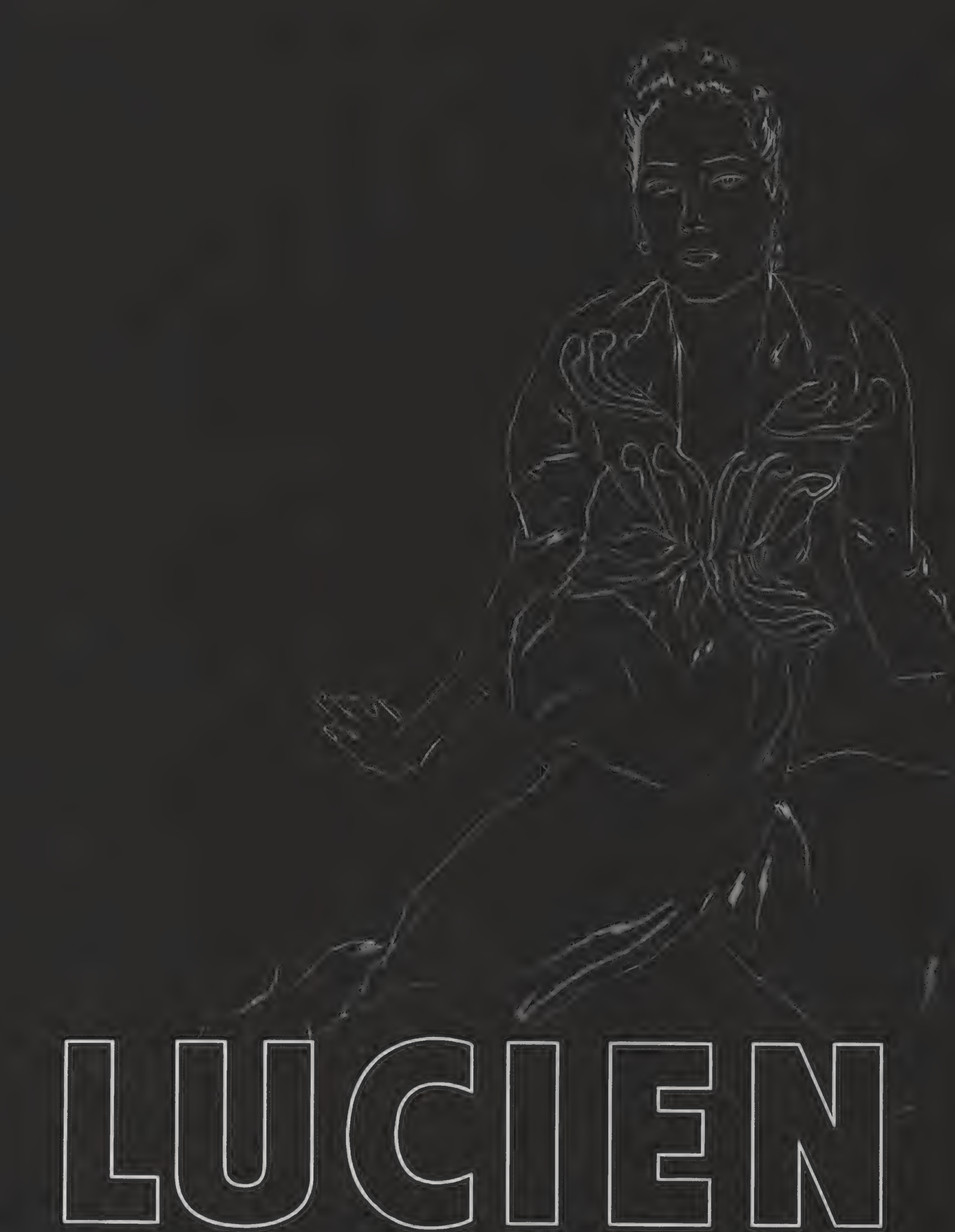
in Dallas at **A. HARRIS & CO.**, in Philadelphia at **GIMBELS**, in Washington by **THE HECHT CO.**, and other fine stores from coast to coast listed on preceding page.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"STARLET" of cotton Reindoe*—a slipon that's both attractive and efficient. $2.25
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"BECAUSE YOU LOVE NICE THINGS"• VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

Hat by Lilly Dache

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FEMININE FLOUNCES—A lift for your spirit, a complement to uniforms! In a Crown Tested Rayon crepe, sure to wear and clean perfectly . . . identified by the Crown Tested Tag. As seen at Rich's, Inc., Atlanta. AMERICAN VISCOSE CORPORATION • *World's Largest Producer of Rayon Yarn*

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CROWN TESTED AND APPROVED RAYON FABRIC

**Reg. U. S. Pat. Off.*
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American Viscose Corp.

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ballerinas

BY *De Liso Debs*

Borrowed: the ribbons, the breathless grace of the prima ballerina . . . in shoes set to music by De Liso Debs for the "woman other women watch." High-heeled, in Balenciaga suede with matching calf rocker sole, blue suede with red calf, black suede with black patent. Low-heeled, in slipper-soft calf; blue, red, green, tan 8^{95} *and* 9^{95}

SHOES *alive* WITH YOUTH . . . DESIGNED BY *Palter de Liso*

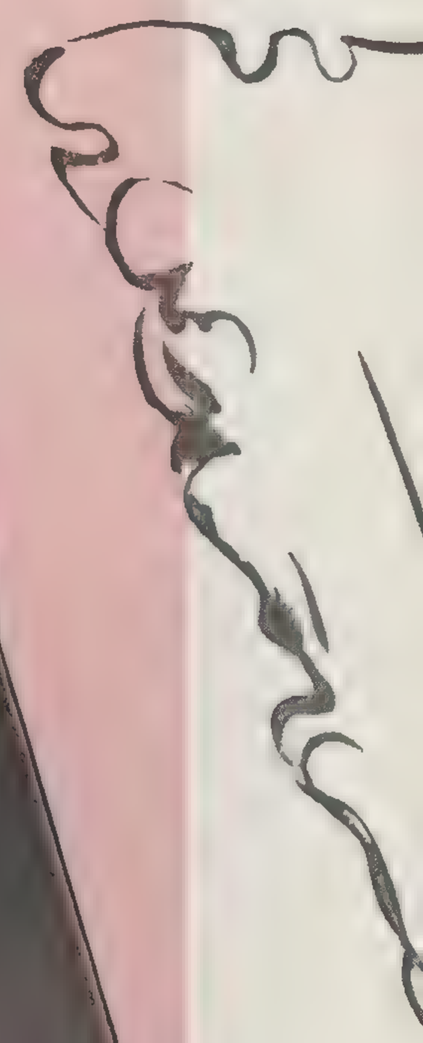
Himelhoch's...DETROIT

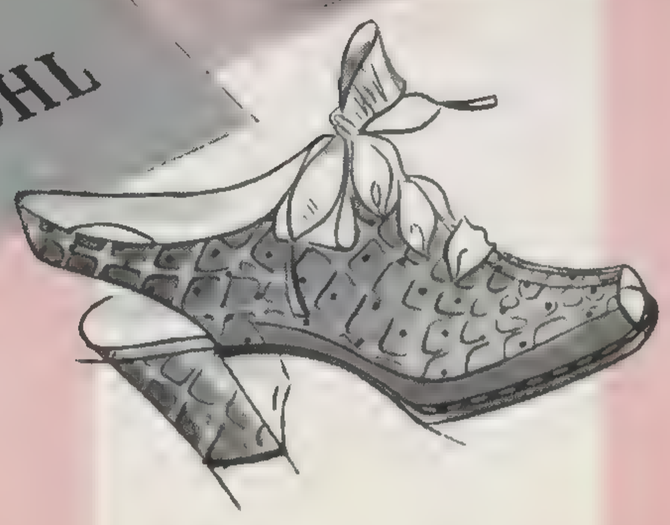
Essence of Enchantment

a very new perfume called Chantilly, by Houbigant. Feminine . . . gracious . . . a perfume to make you linger in masculine minds!

JACQUELINES . . . fine compliments to busy young American feet. Deftly turned to sing of spring color . . . inspired design and smooth lines that whole-heartedly volunteer for your liveliest schedule. Basic additions, as well as sparkling stimulants to your carefully-chosen wardrobe . . . JACQUELINES bestow a courageous spring air—inimitably JACQUELINE—wherever you are . . . 6.95 and 7.95

Names you know





Jacqueline
designed by WOHL

WOHL SHOE COMPANY ★ ★ ★

CONNIES—He'll say you're a blithe spirit in your rollicking CONNIES . . . specially designed to dazzle your own personal Army or Navy! And, almost as much as he, you'll love your CONNIES' matchless combination of witty design . . . invincible quality . . . understanding price . . . they click with youth . . . make your current subject a willing victim! 5.00 and 5.95

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Barbara Lee and BUR-MIL*

REG. U. S. PAT. OFF.

"Barbara Lee" slips are known to the women of America for their lasting loveliness. "Bur-Mil" Rayon Crepes and Satins are symbols of fabric luxury plus definite wear value. And now —*"Barbara Lee"* slips of *"Bur-Mil"* fabric, with their welcome and refreshing femininity, are builders of war time morale. The Springtime charm of the slip shown is enhanced by the lavish use of lace at top and hem. ** Reg. U. S. Pat. Off.*

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*R. H. White's—Boston....Boston, Mass.

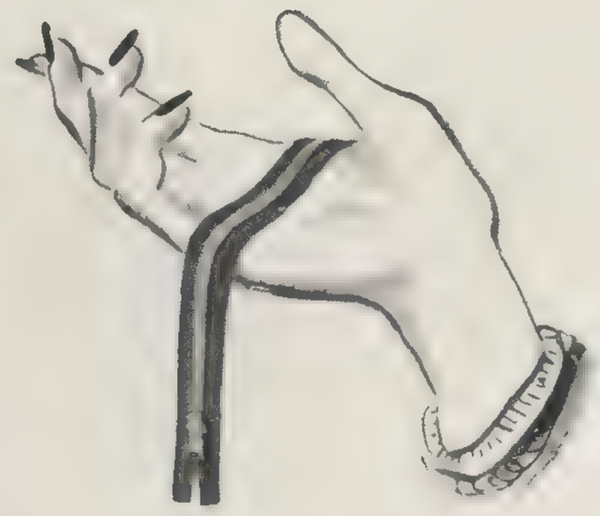
**At R. H. White's, Boston, ask for "Luxura" instead of "Barbara Lee" slips*

The slip shown is in "BUR-MIL" Rayon French Crepe—made in our own America—Petal and White—Sizes 32-40 and 31-37 . . . . . $3.00

Greige goods sold by BURLINGTON MILLS CORPORATION BUR-MIL QUALITY *of New York* • 450 Seventh Avenue, New York

1942—and the slide fastener in your dress!

1. You want to be sure it will cure "Gap-osis." The slide fastener you choose to cure a peek-a-boo placket must be virtually invisible, lie flat and smooth as a ribbon in your dress. The answer is: a Talon fastener! It's not only wonderfully smooth . . . but wonderfully tiny, quick, convenient, secure!



2. You want to be sure it's flexible! It's fascinating the way the Talon placket fastener follows every line of your dress. No hump or bump betrays it. Yet—small and feather-light as it is—the Talon placket fastener is remarkably strong!

3. You want to be sure it will l-a-s-t! In these times, you may need a slide fastener that will give you *extra* long wear! That's why it's nice to know that every Talon fastener—no matter what article of clothing it's for—must pass the most rigid tests . . . is made to give perfect service throughout the entire life of the garment!

★ *OUR JOB IN WAR TIME*

We are proud to have been given these responsibilities:

To supply Talon fasteners for a wide variety of Army and Navy uses.

To make precision ordnance parts and also precision gauges essential to the manufacture of munitions.

To release metals needed by our Government and to use our research and engineering facilities for perfecting new materials (metals and non-metals) that are less important for war production.

In order to execute this all-important program, the production of Talon fasteners for commercial use cannot be maintained at the usual level.

Look for this Instruction Tag, or for the word "Talon" on the fastener, when you buy dresses and skirts.

"TALON"
REG. U.S. PAT. OFF.

the dependable slide fastener

TALON, INC. • MEADVILLE, PA.

April 1 Vogue will be a measuring-stick of

YOUR MONEY'S WORTH in

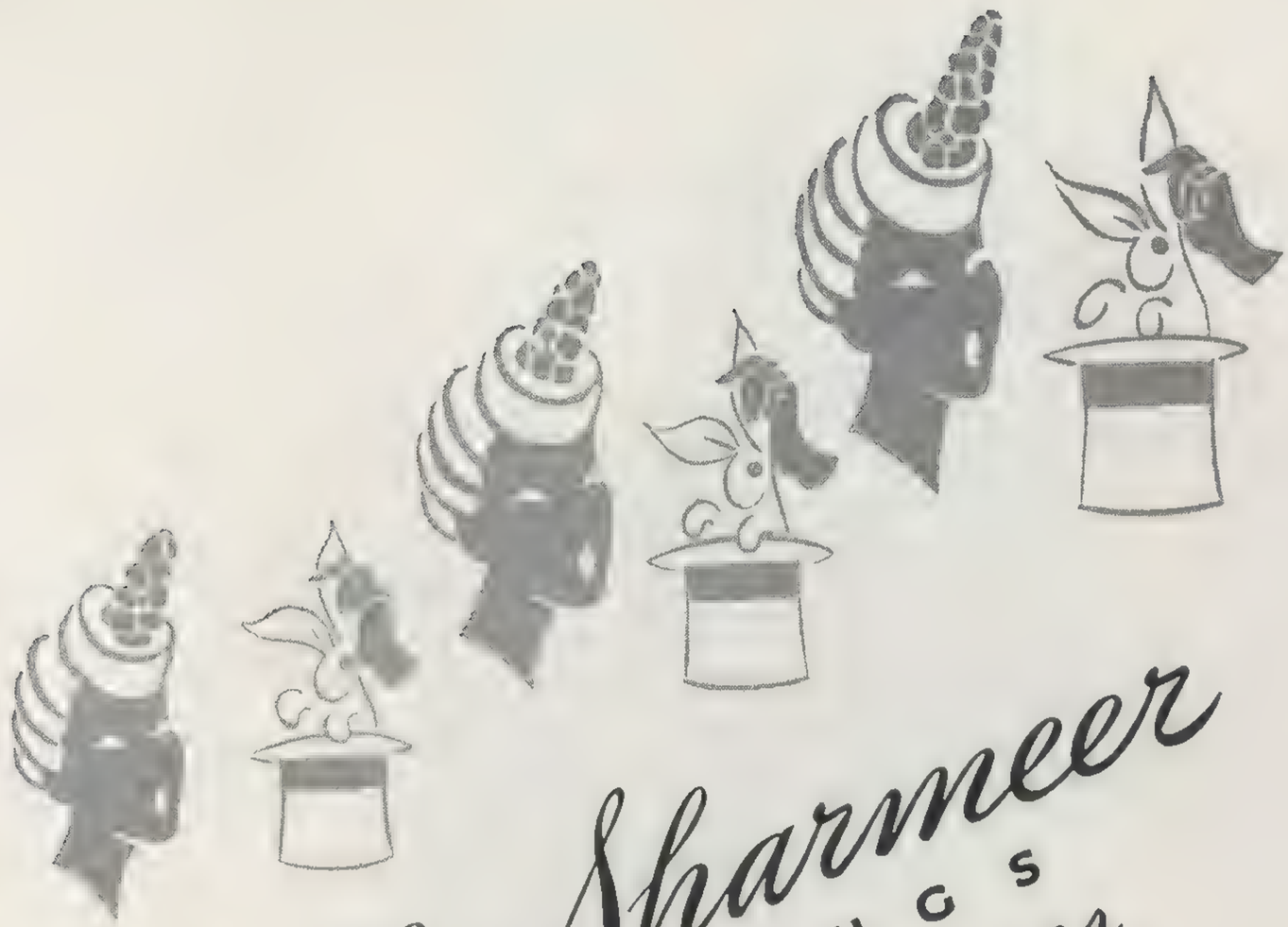
Clothes
Decoration
Food
Fun

TODAY, more than ever, you need Vogue to help you tell an economy from an extravagance . . . a value from a price-tag. In this wartime spring of 1942, Vogue is an indispensable measuring-stick for successful spending. Our next issue, April 1 Vogue, will be a complete tutoring-course in how to get Your Money's Worth, whatever your income.

For you . . . the right tack may be *Bold Economy*: buying little-money clothes that camouflage inexpensiveness with a bold, beautiful gesture. Watch for Vogue-chosen fashions that prove the soundness of this theory. Perhaps your solution may be *Season-after-Season Classics* . . . non-committal in cut and colour; wonderful as backdrops for unforgettable hats, or for brilliant, "collector's-piece" jackets. Again, *Dateless Clothes* may give you the-most-for-your-money; you'll see several such fashions selected by Vogue.

In this same issue, Vogue spot-lights *Gilt-Edge Entertainment*—books, plays, songs, art exhibits, night-spots—that give you the most in fun for every moment, every penny, you spend. Mrs. Suydam Cutting (who keeps her own honey-bees) writes about *Bee-Keeping* and the use of honey in wartime. Ludwig Bemelmans shows you sketches, in colour, of his *Splendide Apartment* in Gramercy Square—decorated with masterpieces and curiosities that "meet from far apart in time and space."

April 1 VOGUE (next issue) • On sale March 24



Belle Sharmeer

STOCKINGS

in all leg sizes

BREV
for small legs

MODITE
for middling legs

DUCHESS
for tall legs

LEG-SIZE MAGIC FOR EASTER . . . in Nylon and Victory Textures

Make *Belle-Sharmeer* your personal magician and see wrinkles vanish . . . seams straighten . . . your legs prettier than ever for this year's Easter parade. The magic's in *Belle-Sharmeer's* exquisite fashioning, subtle colors and most of all in *Belle-Sharmeer's* perfect-fitting leg-sizes for legs of all sizes. These fine stockings fit perfectly . . . and flatter noticeably . . . in any texture because they're individually sized for the shape of your legs as well as graduated for the length of them. This Easter your stockings may be in new textures, but if they're *Belle-Sharmeer,* your legs will be lovely . . . as usual! All leg-sizes . . . plainly identified . . . are exclusive with one fine store near you. Ask them to prescribe the one that's right for you.

Copyright 1942 by Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana

For woman's double rôle in wartime:

hours of duty; hours of beauty. Along with your own gallant

outlook, Flexees will serve you well: under trim uniform or glamour

frocks. Flexees bring your body new support at

arduous tasks; an exquisite silhouette for leisure or party

hours. Ask your corsetiere for Flexees—these beautiful

foundations *increase your sense of feeling fit to meet any task!*

Flexees—girdles and combinations—$5.95 to $18.50

FLEX-ible EASE is the key to FLEXEES . . .

Flexees

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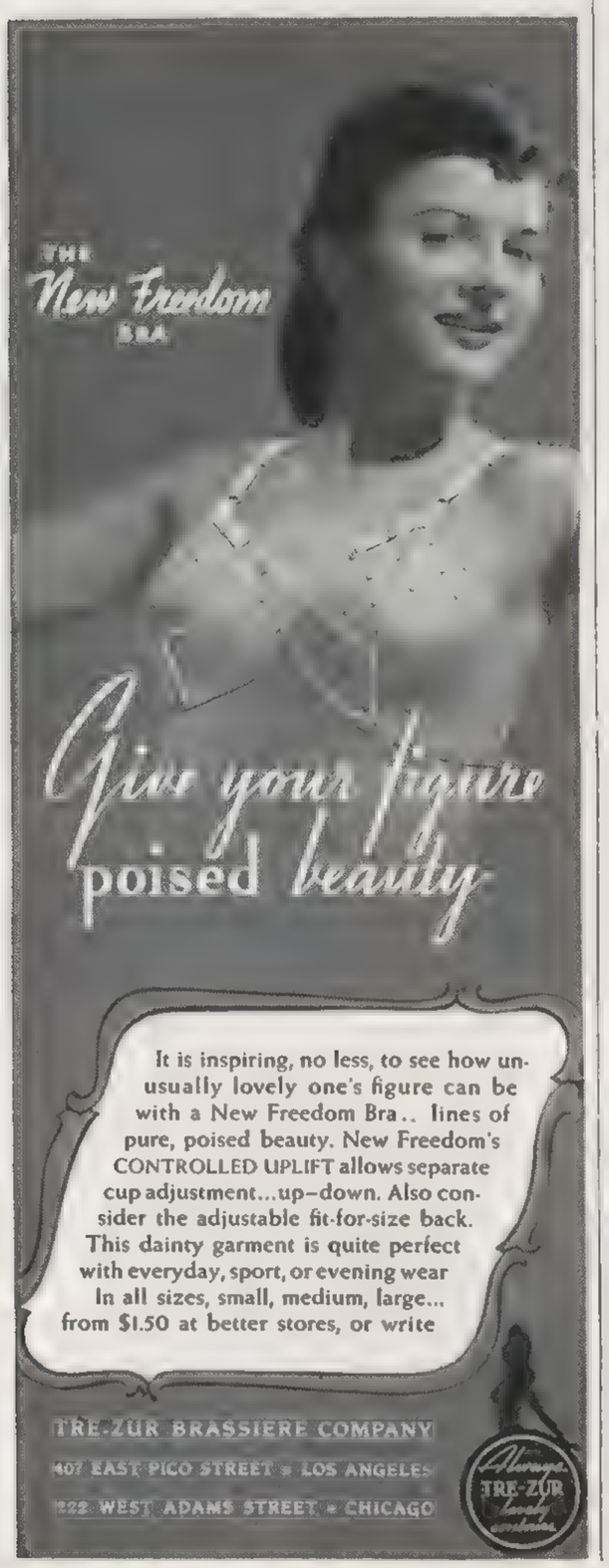

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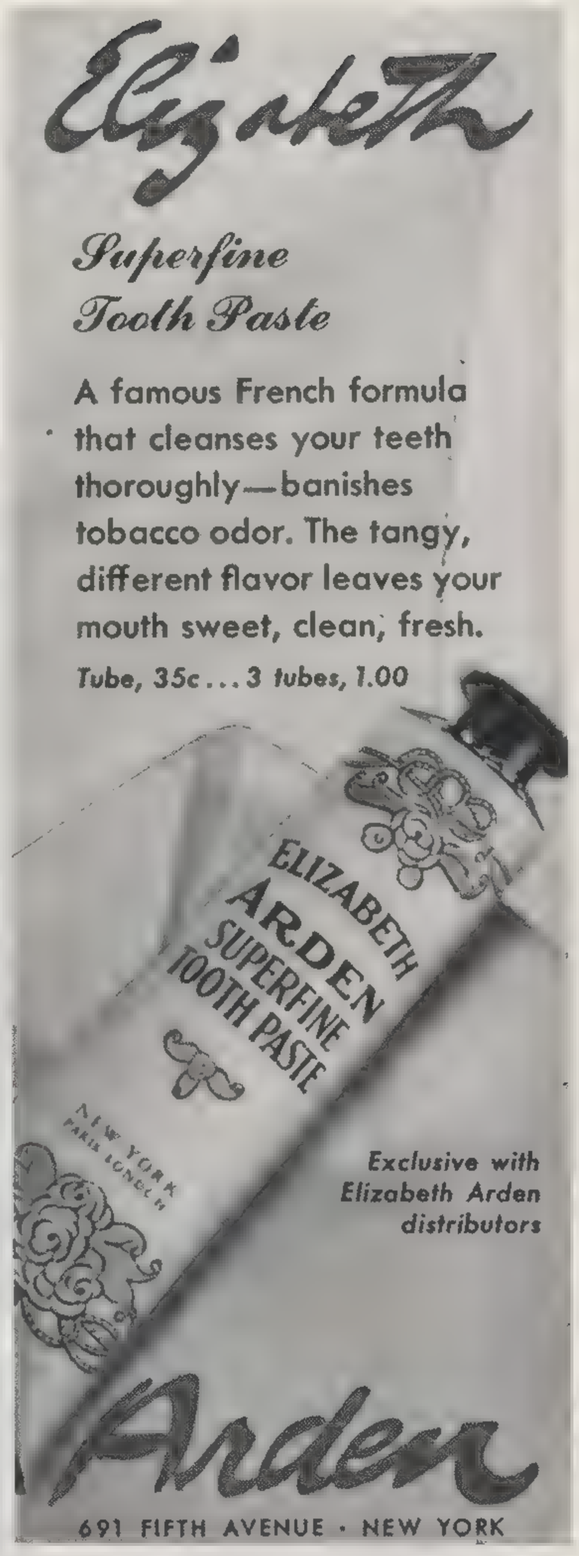

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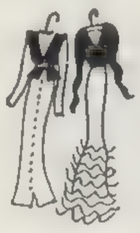

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Vogue's ADDRESS

of shops, services,

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ANDREWS OF LUXENBERG—distinctive custom tailored sports clothes for cruises and resorts. Women's suits and coats individually tailored; moderately priced. Slacks to measure, $14.50 up. 485 Madison Ave. (52 St.), N. Y.

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YOUR WATCH IS NOW PRICELESS. Repairing of small, intricate watches, clocks. Fine workmanship. Moderate prices. Mail orders. Auguste Braun (former head of Cartier Watch Dept.), 665 5th Ave., N. Y. PL 3-6288

WEDDING STATIONERY

ENGRAVED WEDDING Invitations and Announcements. Everett Waddey Co. has for generations insured highest quality at reasonable prices prepaid. Book Wedding Etiquette Free. 5 South 11th St., Richmond, Virginia

WEDDING INVITATIONS—Announcements exquisitely engraved. Samples sent promptly on request. An authoritative service, prices reasonable. Discriminating comparison requested. Harcourt & Company, Louisville, Kentucky

WEIGHT REDUCING

ROSE-DOR FARMS—Magnificent reducing and beauty haven. Dieticians, beauticians, all facilities for healthful weight reduction. Fine accommodations. Booklet. 30 min. from N.Y.C. Irvington-on-Hudson, N.Y. Tel. Irvington 1280

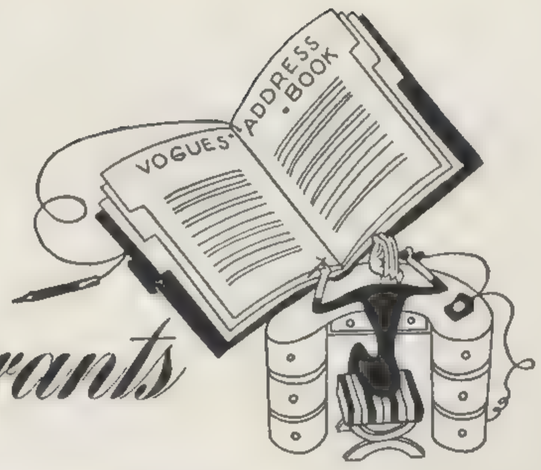
SLENDER LEGS! Marguerite Benson's Successful Scientific Methods; Reduce, Strengthen Ankles, Calves, Knees, Thighs. Scientific, reducing massages. Indiv. exercises. 10 Treatments $20 up. 330 W. 72. EN 2-0333

LOSE POUNDS AND INCHES—definite results. Successful reducing specialist, 17 yrs. experience. Individual attention. Expert in high colonics. Registered physiotherapist. Margaret Deuster, 160 E. 48th St., EL 5-8118

SLENDERIZE! Reducing specialists for over 25 years. Individual attention to your figure problems. One treatment $3 or three treatments for $6. Viola Carpenter, 100 W. 58th St., N. Y. C., Suite 608, Phone CIrcle 6-3747

READING FROM LEFT TO RIGHT (and up and down), you'll find on these pages many hints to simplify your various shopping problems. This list of smart shops and services exists for your own shopping convenience

BOOK *and restaurants*



THEY'LL WORK FOR YOU, TOO. There's never a dull moment at Andrews of Luxenberg, 485 Madison Avenue. The place is a beehive of activity, bristling with young men ordering suits, sports jackets, but, above all, ordering new uniforms. Andrews, though primarily a men's tailor, manages also to have a ladies department. (This is indeed good news, for there is a certain super-dash that is practically a men's-tailor priority.)

Here you'll find, for instance, custom-made slacks at what we consider a happy price. In flannel, they cost $14.50; and in mannish fabrics or rayon twill, $16.50. There are also gay tie-silk weskits that should look wonderfully well with either slacks or suits. These are $17. And, if you're in the market for a spring suit, Andrews will make one up for you for about $65. Or with your own material, the price will be slightly less.

KNITS. There is probably nothing more practical or wearable than a well-made knitted dress. If you agree with this premise, you'll probably like to know about a shop called Elsyé, at 4 West Fifty-Seventh Street. Run by a Viennese, the place is chock-full of good straightforward models, perfect for golf or spectator sporting. The models have just enough detail to emphasize their inherent simplicity. Prices begin at about $29.75 and, if you're in the shop, be sure to see a three-quarter length box-coat of nubby oatmeal wool. It's cut quite straight and full, is collarless, and costs $38.50.

Incidentally, Elsyé avoids that pitfall of many knitted clothes—her dresses have no tendency to sit out at the *derrière* or bag at the knees.

GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

NEW YORK CITY

RESTAURANTS—DINING

DIVAN PARISIEN—17 East 45th St. Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner. Finest vintage wines, liquors. Air Conditioning. MU 2-9223.

RESTAURANT MARGUERY—270 Park Ave. Near 47th Street. Only the finest, high-class French Cuisine. One of New York City's favorite spots during the cocktail hour. Luncheon $1.75, Dinner $2.75. WIckersham 2-4894.

JANE DAVIES'—145 West 55th Street. Good food and excellent service is yours amid attractive surroundings. Luncheon—55c, 65c, 75c. Dinner—$1 and $1.25. Fine vintage wines and beer only. Closed all day Sunday.

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.15 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners —noon to 8:30 P.M. Fine American food. The most talked about dining place in New York.

CRILLON—277 Park Ave. (116 E. 48th St.) Famous for cuisine and cellar. Luncheon $1.25—Dinner from $1.75—Main Dining Room. In Cafe, Luncheon 95c—Dinner $1.25. Sunday Dinner $2.00. Telephone WI 2-3727.

THE CAVIAR—18 East 49th Street. "Where the best Continental Cuisine is served most reasonably!" Carefully selected wine cellar. Luncheon from 85c. Dinner from $1.25. Cocktail Hour. Telephone ELdorado 5-8998.

CAFE TROUVILLE—112 East 52nd St. Host to New York's smartest clientele. Open for luncheon ($1.25), cocktail hour, dinner ($2). Entertainment every evening after 9:30. Completely air-conditioned. Closed Sunday.

RESTAURANTS—DINING

SUSAN PALMER'S Seafood & Salad Bar. 4 W. 49th St. Don't be deceived. It's a surprising English Tavern downstairs—never to be forgotten by those who find it. Luncheon 65c to 85c; dinner 85c to $1.50. Fine wines, liquors.

CAFE ST. DENIS, 11 East 53rd Street. For menus that are different and a real French Cuisine that adds zest to appetites—try our Dinner Supreme from $1.50; Luncheon from 90c. Closed on Sundays. ELdorado 5-8032.

RESTAURANT MAYAN—16 West 51 Street, Rockefeller Center. The popular rendezvous for luncheon, cocktails, and dinner. Unusual atmosphere. Luncheon entrées from 65c. Dinner from $1.75; also à la carte specialties.

GRAND CENTRAL TERMINAL Restaurant and Oyster Bar. Lower Level, The Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 70c. Dinner from $1.00, also à la carte.

HOLLAND HOUSE TAVERNE—10 Rockefeller Plaza. 'Round the crescent bar for cocktails; in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner from $1.75. Authentic decorations.

CAFE LOUIS XIV—15 West 49th St., Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Period setting. Prix-Fixe Luncheon $1.50. Dinner from $2.00, also à la carte. Wm. Adler and his Violin.

CHAMPS-ELYSEES. Le Restaurant Par Excellence, Cuisine Française. Famous for the special Champs-Elysees Dinner. Finest wines, and liquors. Lunch à la carte. Colossal bar. Closed Sundays. 25 E. 40th St. MU 4-8833.

KENTUCKY SERVES A MEAL. Luncheon from 55c; Dinner from $1.; "After-Theatre" Supper. Bar open till 2. Open Sun. (12 A.M.-9 P.M.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

CORTILE RESTAURANT—37 W. 43rd St. Delicious luncheon 45c up—dinner 75c up. Featuring cocktail dinner at $1.10. Open 8 A.M. —9 P.M. Closed Sundays. Rosella will read your character. Air cooled for your comfort.

RESTAURANTS—DINING

THE HEARTHSTONE—15 East 48th Street. We know you'll like our carefully selected, delicious food, prepared from the finest All American recipes—Luncheon, Tea, Dinner and Cocktails. Open Sundays. Tel. PLaza 3-1434.

SPIVY'S ROOF. 139 East 57th Street (Lexington Avenue). Dinners à la carte. Drop in for your favorite cocktail from four P. M. until closing. Spivy sings nightly—continuous entertainment. Reservations. PLaza 3-1518.

THEODORE'S RESTAURANT—4 E. 56th St. New York's outstanding French Restaurant. Tantalizing Italian Specialties. Superb Dinner $1.65. Luncheon. Cocktails. Open Sunday at 5:30 P.M. Excellent bar. PL 3-6426.

DRURY LANE RESTAURANT—47 East 49th Street. Famous for our popovers. Town and Country menus daily. Sundays—Brunch, Dinner and Buffet Supper. Regional American dishes. An Excellent Bar. PLaza 8-3017.

GAGE AND TOLLNER'S—Brooklyn. 374 Fulton Street. Internationally famous for Sea Food, Steaks, and Chops. Gay Nineties atmosphere. Genuine American dishes. Conveniently located to all subways. TR 5-5181.

LA BELLE MEUNIERE. 12 East 52nd Street. Le Restaurant du Connaisseur. Quiet atmosphere. Catering to the metropolitan smart set. Luncheon. Cocktails. Dinner. Serving only the best wines. Tel. WIckersham 2-9437.

SWEDISH RATHSKELLER—201 East 52nd Street (Near Third Avenue). Featuring the famous "Smörgåsbord". "A lovable place with food that can't be beat."—Mademoiselle. Luncheon and Dinner. Telephone EL 5-9165.

THERESE WORTHINGTON GRANT—284 Park Avenue. Gracious Southern Hospitality in Charming Atmosphere. Pre-Matinee Luncheon 95c. Afternoon tea. Dinner $1 up. Private Rooms for Parties. Tel. VO 5-4266.

MAISON LOUIS DE LYON. Just east of Lex. Ave. on 56 St. Authentic recipes of the French gourmet center—Lyon. Serving Spécialité d'Omelettes, Sandwiches (exclusive French bread), Salads, Afternoon Tea, French pastry.

RESTAURANTS—DANCING

VERSAILLES—151 E. 50 St., PLaza 8-0310. New York's most glamourous French cuisine. Cocktail Hour, Dinner & After Theatre. Presenting B'way's Brightest Stars, Maximillian Bergere and Orch. Panchito & his Rhumba.

LARUE—45 East 58th Street. VO 5-6374. New York's smart rendezvous. Cocktails, dinner and supper. Entertainment featuring Eddie Davis' and Joseph C. Smith's orchestras. Continuous dancing until four o'clock.

LE COQ ROUGE—65 East 56th St., N. Y. C. Famous cuisine. Luncheon, dinner, and after theatre. Dancing—Entertainment. Cocktails in our Skyline Bar. Minimum $1.50 after 10 P.M. Reservations—Telephone PLaza 3-8887.

CASTLEHOLM, 344 W. 57th St., CI 7-0873. Most Popular Swedish Restaurant. Famous for smörgåsbord. Luncheon, Dinner, Supper à la carte. Dancing and Entertainment nightly. After Theatre Visit Our Viking Room.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant. America's amazing entertainment value, "Sly" & subtle Eddie Davis heads show. 4 shows nightly. Dancing. "Should be visited once in every lifetime."

OUT-OF-TOWN

GEORGIA

HOTEL WARE COFFEE SHOP, Waycross, on U. S. Route #1. Reflecting the hospitality of the Old South. Renowned for good food. Open 6 A.M. to 10 P.M. Moderate prices prevail. Recommended by Duncan Hines' Book.

MASSACHUSETTS

THE HI-DA-WAY (Boston's nicest eating place), entirely air-conditioned. Open from 11 A.M. to 8 P.M. Delicious, selected luncheons from 50c, complete dinners from 85c. Closed Sundays. 3 Boylston Place, Boston.

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WHITE TURKEY

Traditionally fine cuisine served in distinctive Early American atmosphere. Cocktails. Open Sunday.
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And there's a name for tops in NYLON hosiery, too...just say Flatternit! Why? Because these cobwebby sheers are specially knit for a flatter, more flattering texture. That's why they so successfully cope with the snag and run problem, assuring longer wear! Flatternit is not just a new stocking, but a new hosiery fabric!

At the better stores — Write for Booklet

HUFFMAN FULL FASHIONED MILLS, INC., Morganton, N. C.

Easter Rabbit

TAMES WILD FRUITS FOR EASTER GIFTS

SEND *as your* EASTER GREETING this unusual gift package containing Wild Blackberry and Huckleberry Preserves, Sweet Pickled Cantaloupe, Blackcap and Strawberry Preserves, Pear Conserve (all 11 oz.) and Oven Baked Pears (20 oz.) delivered in U. S. A. express prepaid, for only $3.25, use AIR MAIL

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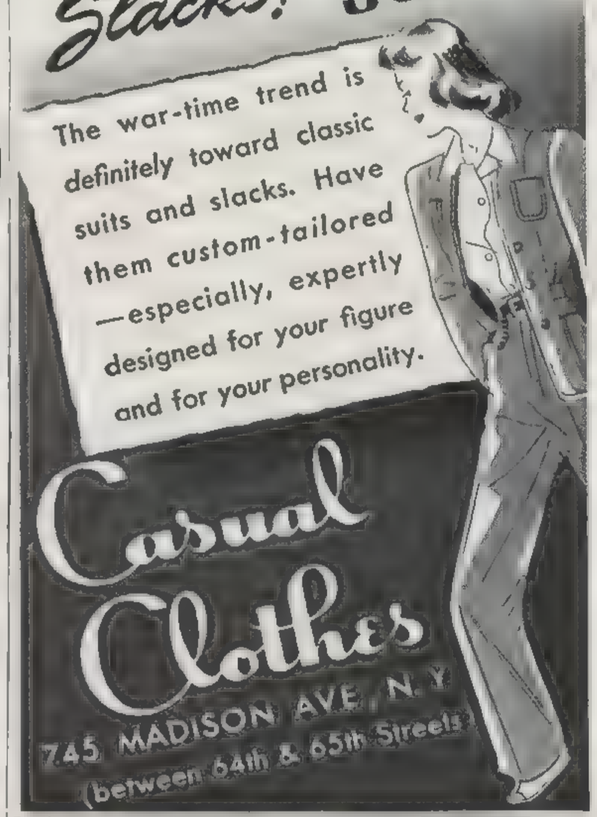
Harry and David

at BEAR CREEK ORCHARDS
Box 20D, Medford, Oregon

Slacks! Slacks! Slacks! SUITS! SUITS! SUITS!



Wear-With-All

Wear it actively 'round the clock . . . with its low heel and minimizing mocassin cut for comfort . . . the nailhead-studded platform and tongue for smartness. In black, tan or blue calf, and white buckskin.

Sizes 2½ to 12—Widths AAAAA to C

12.95

• Write for booklet V
• Expert Mail Service

MOONEY & GILBERT INC.
35 W. 57th St., New York

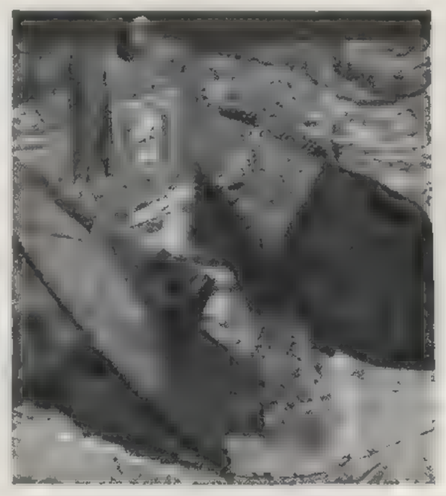
Shop

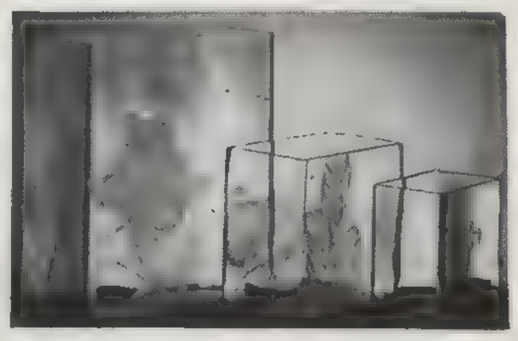
Gracious Lady. This is the kind of dress destined to hold an important place in your wartime wardrobe. More and more, your life today seems to revolve around crystallized groups of a few friends. For them you give small dinners *chez vous.* For them you dress!

Designed by Vanessa (7 East Forty-Eighth Street), this is an easy dress to wear, combining a casual air with suave sophistication. The dolman-sleeved overblouse of honey-beige angel-skin jersey dramatizes a slim black skirt. Made to order, it costs $69.50, and comes in innumerable colour combinations. Vanessa has a flair for truly wearable clothes, both day and evening. Her models have a long-life look to them.

Don't Drop these handkerchiefs. Made in England of a combination silk and wool, these incredibly soft squares are printed in brilliant colours. They come from Arundell Clarke (15 West Fiftieth Street) are yours for from $5.

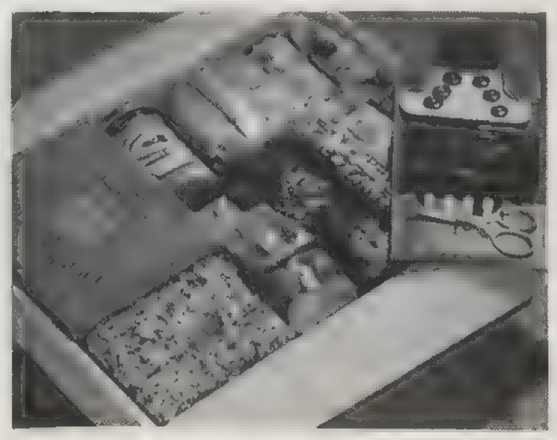
In the country, tie one on your head mammy-wise; in town, stick one in the pocket of your spring tailleur. Either way, scent them with Atkinson's cologne, also imported from England.





Vases to Fit the "square holes" of modern flats. These vases are not only easy on the eyes, but are practical; should be listed as potential treasures. Whether you belong to the stylized school of flower arrangers or prefer the right-out-of-the-garden technique, these vases will agree with you. Made in three sizes, ranging from four inches high, at $6.50, to the ten-inch beauty at $19, these are found at Georg Jensen (667 Fifth Avenue).

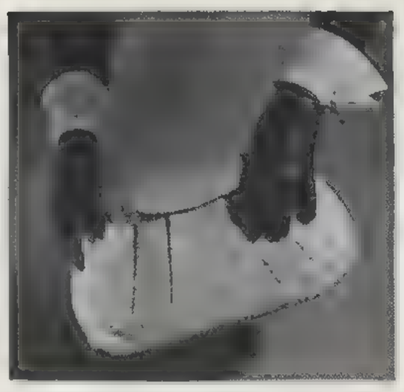
Antique Beauties. "Peppermint stick" is the colloquial name for the pink-and-white striped Nailsea glass vase—$22.50 is its price. Holding cigarettes is a Lowestoft demi-tasse for $8.50. And the eighteenth-century tray, now transformed into a table, is $75. All come from Alice Marks' collection at J. L. Hudson Company (Detroit).



Candy Girl. Whether Johnny's wearing o.d. or Navy blue, he'll thoroughly approve of this Schrafft's box filled with candy, cookies, nuts, cheese and crackers, and cigarettes. And he'll find, tucked in one corner, a trim sewing-kit. (This last is something he needs desperately.) The box is $6.25.

Hound

proposes

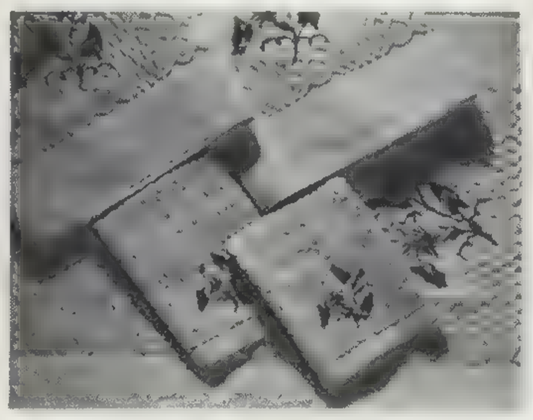


She Wears Gauntlets trimmed with Java lizardskin, and carries a bag to match from Lederer de Paris (711 Fifth Avenue).

This lizard, incidentally, is a tough cookie ready to take considerable wear and tear. The bag at $22.50 and the gloves at $9.75 should prove perfect accessories for town or country.

The Minx who wears this pink-and-cream striped dinner-dress, made of upholsterer's cotton taffeta, should be able to take the ARMED FORCES by storm. Those soft ruffles of black lace at neck and cuff, repeated at either side of the skirt, are pure feminine dynamite.

Designed by As You Like It (8 East Fifty-Fourth Street), the dress is made to order for you for $50. (It can be ordered in other colours, too.) At your posts, gentlemen, and beware!



Bath Glamour. Here's a set to go straight to a bride's heart. Here's a set to fill out your own linen-closet shelves. There's a full-blown blue morning-glory embroidered on the pastel frontispiece of these towels, face-cloths, and bath-mat.

Made of super-absorbent toweling, these beauties come from Léron (745 Fifth Avenue). The set costs $15.50, but you can buy the pieces individually (or by the dozen). The towels are $3.50, the face-cloths are 75 cents, and the bath-mat is $7. There's a freshness to the morning-glory pattern that is particularly appealing.

We Deal a good hand (though not a Gin) with these pint-sized cards and score-pad. This midget Gin Rummy set, made of pigskin, cowhide, or coloured morocco leather, comes from Hammacher Schlemmer (145 East Fifty-Seventh Street) and costs $3.85. Good for the fans.

Desert Sandal. This creamy tan goatskin sandal has a chunky, small-girl appearance reminiscent of childhood days spent at the seashore.

It gives a young, clumsy look to the feet; it surely has a happy slimming effect on the ankles. You'll find it for $5.95 at Wilbar's (166 Tremont Street, Boston).

ALLEGRA....$12.95

A BRAND NEW VERSION OF YOUR BELOVED STANDBY, THE CALFSKIN PUMP. LITTLE SCALLOPS ADORNING THE APRONED VAMP AND BOW ADD THAT CERTAIN TOUCH. IN BLACK OR NAVY BLUE WITH WALKABLE FLAT HEEL.

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All sizes 2½ to 12 • AAAAA to C
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PIN YOUR *Perfume* TO YOUR LAPEL

24kt. Gold, metalized glass "jugs", filled with *Peek*—a new, intriguing, springtime fragrance—an enchanting, distinctive Perfume. Exclusive and limited in quantity, these pins will add the smart, gay touch to your Spring Costume. *Only* $3.95
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Also offers, "Three Steps to Beauty" complexion lotions, Cologne, Lipstick, Face Powder, Rouge, Pine Bath Oil-Shampoo

How to be remembered for a long, long time

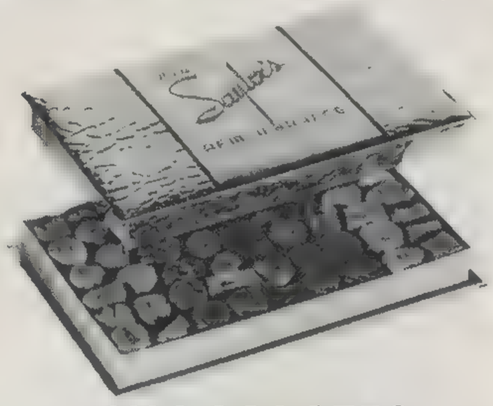
Give

Miss Saylor's UNUSUAL CANDY

COFFEE-ETS

Exotic little candy pepper-uppers made of real cream and pure coffee, with the genuine flavor and refreshing lift of a cup of morning coffee. Perfect for quick pickup. Smokers love 'em. And they're grand for the boys in uniform.

7½ oz. tin 60¢ • 1 lb. tin $1.10



CHOCOLATES

Created under Miss Saylor's personal supervision. Gold Remembrance French Cream chocolates are made of real whipping cream and fresh table butter blended with the finest true flavors. So delicious, once tasted, never forgotten.

1 lb. 10 oz. $2.15 • 4 lb. $5.30

If your dealer hasn't these unusual candies, send us your list with check.

MISS SAYLOR'S CHOCOLATES, INC.
Enfinal Avenue • Alameda, California

29 EAST 48 STREET
NEW YORK CITY

John Frederics

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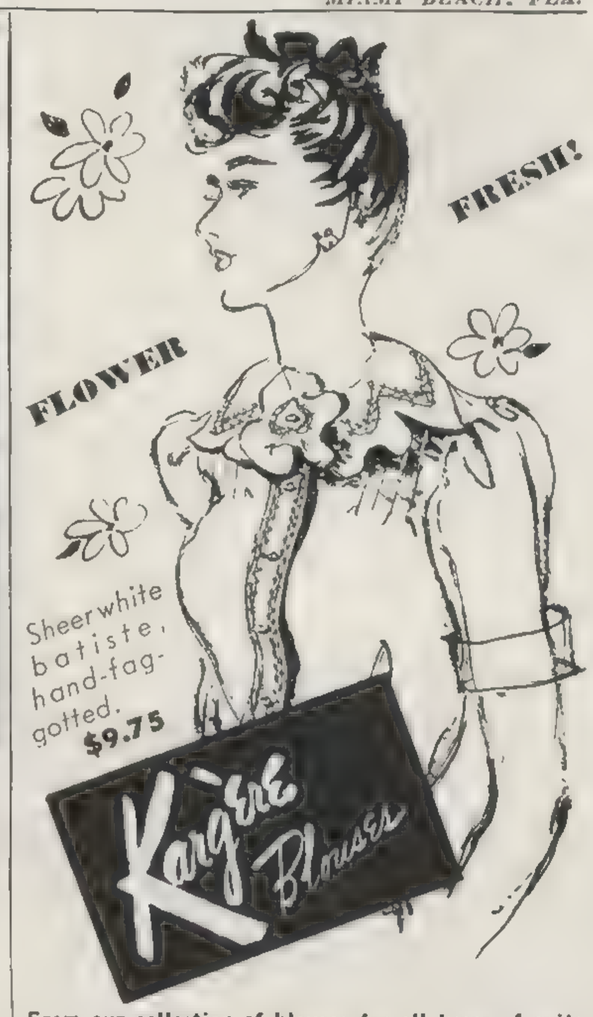
BEVERLY HILLS, CAL.

313 WORTH AVE.,
PALM BEACH, FLA.

1039 LINCOLN RD.,
MIAMI BEACH, FLA.

IMPORTED CASHMERE with hand-stitched sleeves. In Pastel Colors and Black. Sizes 32 to 42. Long sleeved cardigan, $12.95 . . . Long sleeved pullover, $12.95 . . . Short sleeved pullover, $10.95. Also Shetlands at $6.95 . . . Mail orders filled.

SARANAC LAKE, N. Y. JAEGER SHOP, INC.



From our collection of blouses for all types of suits.
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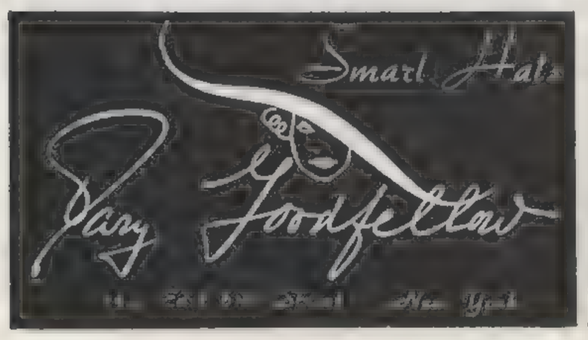


ML

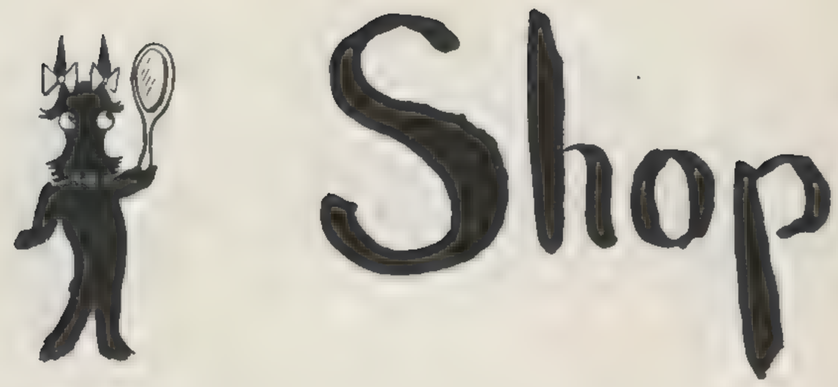
FRIGATEERS

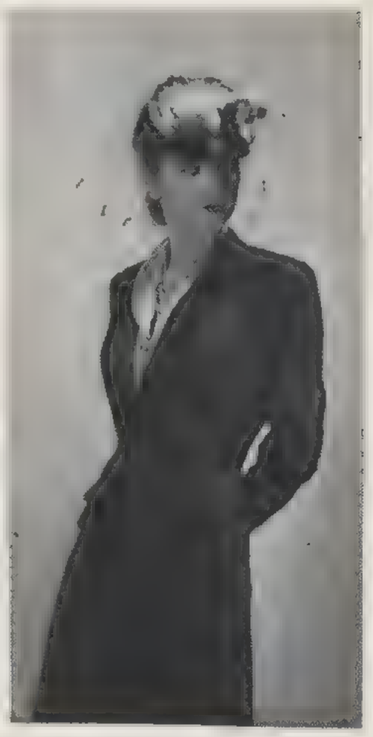
new Mary Lewis fashion for work or play. Rugged cotton cloth in flattering surf blue with white braid trim. The slacks button on to the blouse for neatness and comfort. Sizes 12 to 18. . . . . 3.95

Add 15¢ for mail orders

MARY LEWIS

638 Fifth Avenue, Rockefeller Center, N. Y.





Tailored to a "T". This suit, though the very soul of simplicity, has enough detail in its design to make it feminine as can be. Made of a light-weight pure wool in navy-blue, it comes from Harry Collins (647 Fifth Avenue).

With it, Mr. Collins suggests a printed tie-silk blouse with a double collar. Made to order for you, the suit is $150; blouse, $45.

Also in the Collins collection, but in a different mood, is a group of sheer black afternoon dresses. These have black lace accents and should be the solution to many a don't-dress evening. Of course, later in the season, you'll probably love wearing one with a big black hat—nothing is more conducive to that fragile, porcelain look.

Who Will Buy My Violets? Less familiar than the violets of the classic song are the violets on this hat by Peggy Corck (64a East Fifty-Sixth Street).

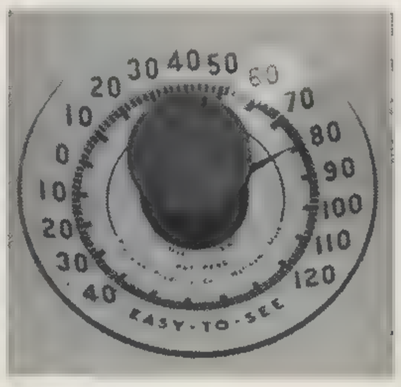
To begin with, these are pink violets and hang from long felt streamers down one side of the trim little pill-box. This insouciant hat is made of felt in a misty lavender, costs $18.75.

This is a young fashion and should be particularly becoming with the new angel-short hair-dos you'll see more and more.

Flattery, Inc. This black velvet sailor with its triple horsehair brim and cloud of malines veiling is pure romanticism. (Most men agree that they prefer you in hats that are either black or pink—this one successfully straddles the issue.) And, adding a touch of colour, is a soft pink flower, which, on close examination, proves to be made not of ribbon or of feathers, but of seashells. This hat is $25 and comes from Milgrim Ready-to-Wear Millinery (6 West Fifty-Seventh Street).

Historic Figures. These dolls (they stand about eleven inches high) are sculptured models of Abraham and Mary Todd Lincoln. They are truly conversation pieces. Mrs. Lincoln's dress, for instance, is a copy of one displayed in the Smithsonian Institute—it follows the original in both colour and design.

These dolls from Krug Doll House (2227 St. Paul St., Baltimore) cost $10 ea.

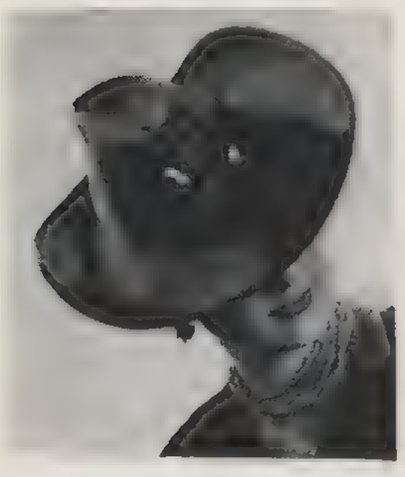


Weatherman. Despite censored weather reports, you can get a pretty fair idea of what goes on outside your window with one of these Easy-to-See thermometers. Because of the oversized figures, you can read it at a glance. This thermometer, made by Precision Products (26 Bedford Street, Waltham, Massachusetts), is yours for $1.

Hound proposes

Heart and Hand. Look twice at that decorative little door-knocker at the right. It has quite a history.

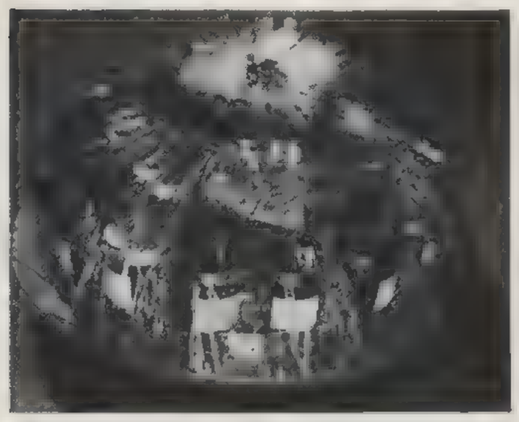
It first graced these pages as the illustration for "Vogue's Eye View of a Woman's Weapons," which has since been quoted in speeches, on the radio, and in dozens of newspapers throughout the land. Many of you wrote us letters about it—and asked us, too, about the little door-knocker. So here are the salient facts. It's of silver-coloured metal; it stands three inches high; it costs a not-at-all-unreasonable $7. It would look charming on the door of a powder-room. And it's at Lares et Penates, 334a Park Avenue.



Debonair Corsair. Probably one of the most adaptable hats you've ever seen is this one designed by Ossi Renner. It preaches a sermon of perfect proportions and classic simplicity. Once you have it on, you mould it, punch, poke, or pinch it into whatever shape fits your mood. Made of felt, in almost any colour, the hat costs $18.50, is found at Glad Rags (82 East End Avenue). You'll be amazed at its versatility.

Five to Seven. This black rayon crêpe dress may give the appearance of a suit, but actually it's all in one. Though pre-eminently designed for tea-time, you're likely to find it *the* dress for dinner-and-the-movie evenings, as well. As for figure flattery, nothing could be more efficacious than the combination of a bolero effect (to slim the waist-line) and a side-saddle skirt (to belittle hips).

We prefer the model as is in black and white, but we're duty bound to tell you that it also comes in other colours. You'll find it at Dana Festive Fashions (515 Madison Avenue), priced at $49.95.



Luscious Susan. Thirty jars, three ounces each, of jellies and preserves are piled high on this lazy Susan. The list includes such tempters as Beach Plum jam, Pineapple-Strawberry preserves, and Pineapple-Mint jelly.

For $10, all these are yours—they come from the Woman's Exchange (541 Madison Ave.).

VOGUE STUDIOS

Outdoor Days and spring are just around the corner. And these shoes are all out for sports. They're made of a coarse-weave cotton hopsacking in brilliant colours, with a rope-covered platform. You'll find these at Shoecraft (603 Fifth Avenue), and they cost $6.95.

hats perfumes

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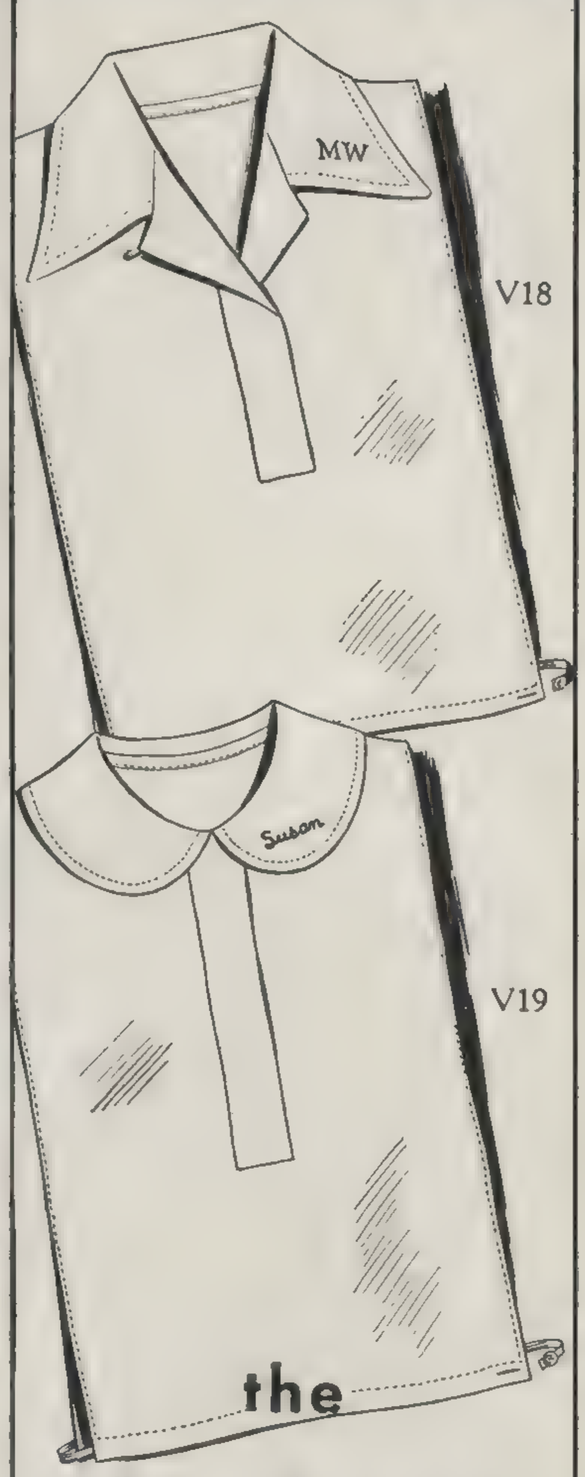

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VOGUE

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IN AMERICA, woman has achieved her place . . . not by deeds or dowry rights or ties that smack of bondage . . . but rather, by her tender instincts of heart, her impulse to inspire love and kindle respect. And because her instincts are born of freedom and her concept of beauty is fine, the American woman stands high on the pedestal of admiration . . . envied by the peoples of the world.

To hold this place challenges today's woman to resolve . . .

That she will meet today's problems with understanding and tenderness . . .

That she will ever remain sweetheart and companion . . . that she will raise her family in the buoyant, fun-loving American way . . .

That she will guard her appearance as she guards her thoughts, dressing carefully—choosing lovely clothes which enhance her beauty . . . reflect her courage . . .

That she will smile, dance . . . keep on with things inspiring . . . that in all she will remain uncompromisingly feminine. That she will serve her country, but not without grace.

Such is the part and place of an American woman—and such is hers to preserve.

New York Dress Institute

Portrait of a Lady

costume-original by Bergdorf-Goodman

Her poise is more than an attitude; today it is her principle of living. She expresses it outwardly in the assured cut of her pseudo suit, silently zipped into lines of skyscraper slimness.

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Lenthéric
parfumes

Vogue's Eye View of a Clothes Encyclopedia

A is for the Afternoon dress you wear at night—new A-plus fashion.

B is for Bolero—Belittler of figures; Breath of spring.

C is for Cardigans...Coats...Capes...Colour, Colour, Colour.

D is for Drapery—the 1912 kind—on skirts—the 1942 kind.

E is for Elsie Dinsmore hats...for Embroidery...for all the Etc's.

F is for Front Fullness, which has a Fine Future.

G is for Gloves that will Gladly wash.

H is for Honey-beige lingerie...and for Honey to eat if sugar is short.

I is for Insurance policy clothes—Incomparable Investments.

J is for Jersey—you might live in it, this spring.

K is for Knee-length, Knew length for tunics and capes.

L is for Lace—black it is, and pretty it is, on dresses, hats.

M is for Mexican—for Mexican colours, for Mexican bull-fighter blouses.

N is for Neck-lines—Narrow and Naked and Not-at-all-Naïve.

O is for Organdie—One friend that flatters you right to your face.

P is for Peg-top skirts...and for the Peculiar Places you'll find Prints.

Q is for Quality—the sine Qua non of this particular year.

R is for Roses—and the Ruses they Resort to, to go to your head.

S is for Silhouette—Soft, Smooth, Supple, and So-o-o, So-o-o Slim.

T is for Trench coats—only military Tactic in fashion.

U is for Under-twenties—best buys Under heaven.

V is for Veils...Vestees...$V for one year of Vogue.

W is for Worldly-Wise—new Way for a Wardrobe.

X is for Xcellence—don't confuse with Xtravagance.

Y is for You—and so, of course, are A to X.

Z is for Zanyism...*not* included in this encyclopedia.

*Grey woollen suit; striped Rodier wool waistcoat; red cap. The costume, a Valentina Original. The jewels—Tiffany. The lipstick—Schiaparelli's clear new "Sparkling Red"

Re-enter

THE AFTERNOON DRESS

What makes it new?...What makes it news?

It's a dress whose life begins as the afternoon ends. Usually.

But it might be a dress for a guest at a wartime wedding breakfast. An early tea. A late cocktail party. A little dinner. A big evening.

The fact is, the name Afternoon Dress may be slightly misleading. Because an earnest person with a good watch could prove that an afternoon dress will be worn without any regard to the technicalities of the time of day. It's the time of history which makes it appropriate.

It's the dress which doesn't embarrass the man who can't dress. And that's probably the greatest reason for its timeliness. The man-in-uniform, the man-with-a-job-to-do, hasn't the orderly, peacetime schedule which permits him to dress in the evening. Engagements are no longer leisurely. Meetings are contracted within brief periods between duties, time-tables, jammed-up furloughs. And just because they are not casual and easy, neither are our clothes.

The new afternoon dress has a man in view. It has all the deliberate fascinations. It is more than probably black. Its fabric is elegant. It has a knowing cut. It is a dress a man knows you have worn to please him. It pleases him.

It's a studied fashion. It must be worn with distinction. It must be worn with attention to the length of a glove. The look of a shoe. The angle of a large-brimmed, mysteriously shadowed hat. Or the apparently flippant, but actually-not-at-all, whisk of a veil, use of a flower, selection of a jewel, suggestion of a perfume.

You can see that it has very little to do with the afternoon dress women used to wear when they dressed for each other: the matinée-bridge-tea sort of thing. *Very* little to do with it. Perhaps because women don't dress for each other, now.

It's the dress women in London have worn for tea-dancing. Through their long, black evenings. It's the dress for New York (suddenly tea-dancing, too). And for its long, still-bright nights. It's for all cities under pressure. Ergo: for all cities.

It's the dress you will see more and more about town, from now on—from dusk on.

It's the dress you will see first, at the left. And on the next four pages.

← *Afternoon—and After (Opposite)* What makes it news? It's an afternoon dress, for one thing. It has an uneven hem-line; a deep V neck-line. It revives the 1914 peg-top look. And it's black. Falkenstein dress, of silk crêpe. With it is worn Lilly Daché's big hat; Gunther's silver fox stole; diamond jewellery, Trabert, Hoeffer and Mauboussin

PHOTOGRAPH BY HORST

HORST

LATE OR LATER

Left: To put on in the late-afternoon—to wear late into the night: blue rayon jersey, caught up in front with a tasseled sash, dipping in back at the hem. A cowl to toss over your head. Dress, furs, jewels, Originals from Bergdorf Goodman

Opposite, first: What's on the schedule? Tea? Cocktails? Dinner? A friend's wedding? This dress will cope with one, or all. It's a Schlumberger design of tucked, black silk chiffon; lace. Chez Ninon. Worn with Lilly Daché ruched hat

Opposite, second: Turn this diaphanous back on any half-way measures for after-dusk engagements. Plunk for all-out fascination. A dress of rayon crêpe; Hattie Carnegie Original. Worn with black fox. Diamond jewellery; Trabert, Hoeffer and Mauboussin

HURRELL

Perfect to wear with a beau-on-leave—the 1942 afternoon dress. As here—with dipping hem-lines; eye-catching hats; full-dress jewels. Howard Greer designed these two. Left: pink and black Ducharne silk crêpe. Right: black rayon jersey, pink-sashed. Hats: John-Frederics, Beverly Hills. Flato diamond jewellery

For Afternoon and After

RAWLINGS

DÉCOR BY ROBSJOHN-GIBBINGS

...the Dipping Hem-line

The new down-in-back hem-line, skirt-drapery, formalized hat, and above-elbow gloves—significant reasons why the afternoon dress goes on into evening. Black and white rayon-and-silk crêpe. Try it with its own rose-pinned head-dress. Germaine Monteil design at Bonwit Teller; Millie B. Oppenheimer; Ransohoffs

You're on the air now

The mixed joys of radio—from the autobiography, "Past Imperfect," by Ilka Chase

THE more I write the more I find literary integrity a problem. Should you describe events and personalities, exactly as they are, or should you be interesting? When my program went on the air at night as *Penthouse Party*, it was more of a vaudeville show, and reality was tossed overboard, but on *Luncheon* we were presenting bona-fide characters, tops in their fields, and the trick was to write the interviews so that they told the truth, but were, whenever possible, entertaining.

I pondered a good deal on how to please the Peepul. Do they want to keep their illusions about celebrities, or is it not perhaps comforting to know that the illustrious are also flesh and blood, subject to life's crises? The cooks of the famous walk out on them, too, and their children get runny noses; the rich can be as dull or insolent as the most obscure village boor; and the bright young novice does not always marry the boss' daughter; but, generally speaking, this is not the kind of thing people pay to hear, and so, although we told the truth in the interviews, it was not always whole and nothing but.

I would say that one of the most charming people I met while doing the luncheon program was Dr. Randolph Ray, the famous rector of New York's Little Church Around the Corner, and that one of the most original was Mr. Earnest Hooton of Harvard, the anthropologist. His full fame had not penetrated my cloister, and I admitted my ignorance to the assembled staff of the advertising agency with which I worked.

"OH, you know him," said Rosmary Colihan airily, "He was in *Life*." I seemed dimly to recall some photographs of a gentleman in a white coat, surrounded by lots of little skulls.

"Apes, dear," said Don Bernard, our director.

"He loves monkeys," said Sylvia Dowling, who wrote the commercials, "He thinks everybody's reverting to them. He'll be crazy about you." And she flounced off to lunch. With this meagre and scarcely reassuring information, I approached the eminent scientist. I wrote him a letter asking him if he would agree to the interview.

Mr. Hooton came to see me at the Ritz in Boston where we were breaking in the ill-fated Shubert revue, "Keep Off the Grass." He was tall, shaggy, a little stooped, and he held forth on mankind with penetrating insight and malice. He was delighted when he found Bill, my husband, in agreement with his condemnation of progressive education, as they are both violent classicists. Bill complained that his son, who had spent several years at one of the best-known "progressive" schools in New York, at the age of eleven had only been able to print.

"Ah," snorted Hooton, "there you have it. After thousands of years, man finally invented rapid cursive writing. It was one of the great advancements in learning of the human race. But what happens? Your modern schools scoff at that and deliberately set the children back to the old laborious way of forming letters. Boys come to me for examinations and, even if they know the subject (which is rare), fail time and again because they can't do the written exams in the allotted periods."

Bill chuckled gleefully when Hooton said he had recently delivered a lecture at Princeton on "Progressive Education, or the Decline of Literacy."

I WENT out to visit him at Cambridge, and he took me through his laboratory, but the exhibit which interested me most was from the scientific point of view, I suspect, the most charlatan—a human head, in all its perfection, shrunk by Peruvian Indians to the size of a small doll's head. I was fascinated by the orthodox skulls, too. I am addicted to skulls, and it gave me a melancholy pleasure to see them, lying in neat rows on the great trays. They were wonderful in colour, with the deep patina of old ivory. It was strange to hold a human head in one's hands and to think, "I, too."

Another guest on our program was Victor Hammer, one of the brothers who run the Hammer Galleries, where they are still selling off the magnificent collection of Russian crown jewels. He brought with him to the broadcast the elaborate and exquisite (Continued on page 96)

The Beautiful Villa Sisters (Opposite)

At the left, Mrs. John T. Hamilton, second, the former Consuelo Villa; centre, Mrs. Robert Grant, third, the former Elena Villa; at the right, Mrs. Hugo Rutherfurd, the former Francesca Villa. On their pretty heads—three pretty versions of the new Elsie Dinsmore hat. Hats; Bergdorf Goodman Originals

HORST • CONDÉ NAST ENGRAVING

The Beautiful Villa Sisters

The little girl

ONCE,

there was a little girl up in a cloud who dreamt of having a hat with a beautiful red-pink plume. And then, she dropped to earth and found herself in a nice white dress all ruffled with frills and no hat!

Such things are sad even for the smallest of little girls, and so, she went crawling on her own to find a hat with a plume. Instead, she found two Aunties talking away underneath two hats without plumes. Poor little girl!

And so the long years passed, and she came to the great age of five and a huge shop-window where hats were plentiful—hats with flowers, veils, and carrots, but no plumes. In her sadness and sorrow, she went to the Park, and there a little bird told her, "I used to sit on Nellie's hat, now let me sit on yours." The little bird sat on her hat, and spring shone and sang, but, alas, a bird with ideas and feathers is not a plume!

with a plume

by Elsie Shaver

The years lessened, time shortened, and the little girl grew up and came out into the middle of the great big wide world. What she saw was more terrible than even she imagined. No one, no one at all, wore a hat with a plume, at any time. None of the little girls over forty and none of the little girls under forty wore hats with plumes. It was terrible. Grandmothers, milliners, aunts, shops, uncles, and men all over the place began to murmur and frown and grumble. Life was very, very sad.

Just when it looked as though some people somewhere were going to bring bow-knots, fluff, veils, flowers, and plumes back—something tremendous happened! After that, people began to go around in uniforms, carrying whistles and fire-engines, and when they weren't going around, they were just sitting and shaking their heads because everybody everywhere was at war. Gone were Princesses in satin, and elderlies in silk—gone were rubber tires and pink and red automobiles. All anybody saw any more were marching feet and marching feet—never a hat with a lovely plume.

So the sun stopped shining, and the bombs kept dropping. The bear got mad, and the lion kept on roaring—the eagle began to fly, and the baby panda's black eyes became blacker. The little girl who had grown up kept dreaming about hats like all the other little girls who had grown up, and life went on and on, and

THEN,

the war was over, the sun came out, and people wore flowers again, and veils, and ear bobs, and smiled and said, my d-e-a-r! But the little girl who began life on the other page didn't do any of those things. She went right out SHOPPING, and when she came back she felt just like a little girl sitting on a cloud, for she had a hat, and on the hat was a red-pink plume!

[EDITOR'S NOTE: *Here is a fable in words and pictures by Elsie Shaver, whose recent exhibition at the Wildenstein Galleries in New York delighted both children and adults. Her happy, imaginative paintings were shown with great success for the benefit of "Bundles for Britain." Now museums in other cities have asked for the show.*]

Erté·42

UNIFORMS AND YOU...

Should women wear uniforms?
If not, why not?
If so, what women; when, and where?

GOOD taste is mainly a matter of adherence to a certain set of standards—prescribed partly by tradition, partly by the time you live in and the place where you live. This set of standards is apt to be changed, drastically or subtly, by the impact of war.

Thus, in wartime, it becomes bad taste to hoard sugar (which would be an innocent, if pointless, hobby in peacetime); to complain about high taxes, high living costs. It becomes bad taste (and worse) to dwell on defeats and disasters. In wartime, it becomes definitely bad taste (it never was good) to overdress, to wear clothes too elaborate for their settings; or to underdress, to look slovenly and down-at-heel.

And, in wartime, an entirely new question of taste arises, for women—a question which no pre-war set of standards seems to fit. It's the question of uniforms. Should women wear uniforms, or shouldn't they? If so, when—and where?

Any pronouncement made on this subject now must be clearly labelled "Subject to Change Without Notice." Nobody knows how long it will be before our Government establishes, as the British Government long ago established, regular women's auxiliary services, attached to the Army and Navy and subject to Army and Navy discipline. For these services, the necessity of uniform is obvious; but these services don't, as yet, exist. The voluntary services, such as the Red Cross and the A. W. V. S., have varying rules about uniforms for their workers.

BUT a general, temporary rule, for right here and right now, is this: Don't wear uniform unless you absolutely have to. Don't wear uniform unless it is actually required by the organization you work for, and necessary to the performance of your work. (Nursing or hospital work is an example.) If it *is* required and *is* necessary, wear it during the prescribed period, and change back into ordinary clothes at the earliest possible moment.

If there were no other reason for avoiding uniforms than the fact that men don't like you to wear them, unless you really need to, that would be reason enough. When a soldier comes home on leave, his idea is to get away from uniforms for a while. He wants to see women looking pretty, attractively-dressed, and, above all, feminine; not warlike and regimented, with Sensible Shoes and a do-or-die expression.

Perhaps you have performed the required number of hours of work, and passed the necessary courses, to entitle you to wear uniform. If you're only entitled to—not *required* to —don't. Do your work in a coverall, or a simple wool suit, or a shirtwaist dress and plain topcoat. If your volunteer work is worthwhile, and if you're really working at it, your own inner satisfaction is reward enough. You don't need a uniform to bolster it up. Because your work is done unpretentiously, it may be done all the more efficiently.

IN the event that American cities are bombed or civilian populations attacked, the number of women in uniform will, of course, increase enormously; it will then be important to know at all times exactly what women are trained to perform definite tasks. At the moment, certain services, such as the Disaster Service of the Red Cross (the Canteen and Motor Corps volunteers) definitely require members on duty to wear uniform in case such an attack comes unexpectedly, and the Disaster Service is called on to enlist police and civilian support quickly.

If you belong to this or any other service which is required to wear uniform, wear it with pride. But in the wearing, be careful to observe your service regulations (similar to those imposed on men in the Armed Services).

The most hard-and-fast rules are these: Don't drink while on duty. Don't wear uniform in bars or restaurants except in line of duty (soliciting funds, for example). Don't smoke in public. Don't wear conspicuous jewellery; the Red Cross allows only a wrist-watch, and a wedding-ring if you have it. Don't wear any but the lightest make-up; no eye-shadow or rouge. Don't, obviously, wear high heels; the Red Cross requires Oxfords or tie shoes that cover the instep, and bans even low-heeled pumps. Don't have a handkerchief showing in your breast-pocket. Don't wear your hair long enough to cover your coat-collar; the long spaniel's-ear bob is out. Don't wear sheer stockings. If no regulation bag and gloves are prescribed, carry plain, tailored ones in a dark colour. Stand up straight. And look cheerful.

Full Dress...1942 (Opposite)

Rarer now...and therefore even more precious...are those really formal evenings when you want to be in full dress. Such evenings, let it be a dress like this one, covered and gracious...it could go to a dinner-party or a ball. Black silk mousseline, red silk taffeta. Henri Bendel. And with it—Henri Bendel's "Coral Night" lipstick ←

Boone Hall near Charleston

Carolina Plantation...Revived

Prince and Princess Djordjadze bring six thousand acres back to work

HERE is the restoration of an old plantation, Boone Hall. It was once rich with cotton and rice; now it is rich with sheep and herds of beef cattle, its manor-house restored, its old brick soft in the South Carolina sun. Two years ago, Prince and Princess Djordjadze bought it. She was Audrey Emery, mother of Prince Paul Romanoff Ilyinsky, by her former marriage to Grand Duke Dimitri of Russia.

The tradition of Boone Hall is old, for the first Boone, who lies buried under the great avenue of enveloping live-oaks, received the land as a grant from King George III. Now the Djordjadzes have redecorated the house, filling it with eighteenth-century furniture. Although they have gone back to Boone Hall's traditional pleasures—riding, shooting, and leisurely entertaining—they have also brought in modern farming ways. (Prince Djordjadze was in Texas buying cattle the week these photographs were taken.) The sleeping acres have now been beautifully returned to work.

Princess Djordjadze and her son, Prince Paul Ilyinsky, playing with six of their dogs on the plantation lawn

BALKIN

Late afternoon sun slanting across the driveway as Princess Djordjadze and her son start off for a ride

Prince Paul riding down the Avenue—almost a mile of mossy live-oaks, planted just a hundred years ago

Continued on following page

Princess Djordjadze feeds Stanislas, a white-faced Hereford bull, one of the hundreds raised at Boone Hall

Herds of sheep graze in the four hundred acres of pecan orchards. The livestock of Boone Hall includes a herd of dairy cows and several hundred head of pure-bred beef cattle

Fourteen-year-old Prince Paul (he goes to school in Charleston) practises shooting with William Nimmer, plantation manager

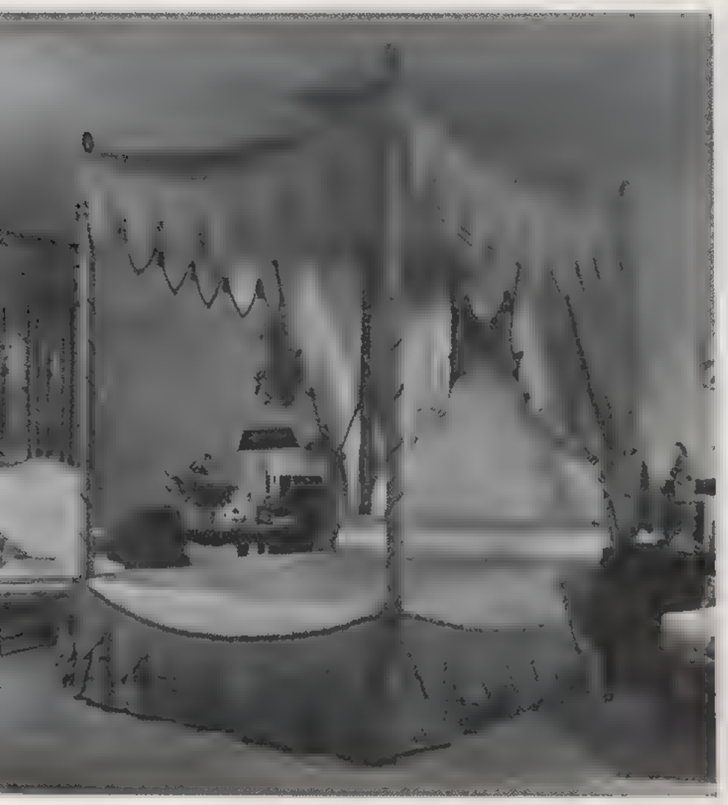
Princess Djordjadze at the front door with neighbouring guests, including Mr. and Mrs. Louis Gourd and Prince Simon Dadiani. (Prince and Princess Djordjadze spend eight months of the year at Boone Hall)

The Negroes live in the old slave quarters known as "the Street," that were built with English bricks over 200 years ago

In the dining-room: grey walls and gold curtains, 18th-century chairs, and the table set with white-and-purple Spode

BALKIN

Princess Djordjadze and Prince Simon Dadiani discuss plantation details with the superintendent in the living-room—a high-ceilinged room with oyster-white walls and curtains, French crystal chandeliers



In the bedroom: a magnificent powder-blue, 18th-century French bed, brought from the Djordjadzes' London house

In the bedroom: a Dalmatian and a Dobermann sleep amongst the fragile grey-blues of chintz and carpet, before the wide, mirror-backed French mantelpiece

Glassed-in porch for rainy days and very hot weather: pale bamboo furniture covered with light plaid denim; and fans set in the ceiling

"We have with us this evening . . ."

A few of the Toastmaster's trials, triumphs, and discomfiting embarrassments

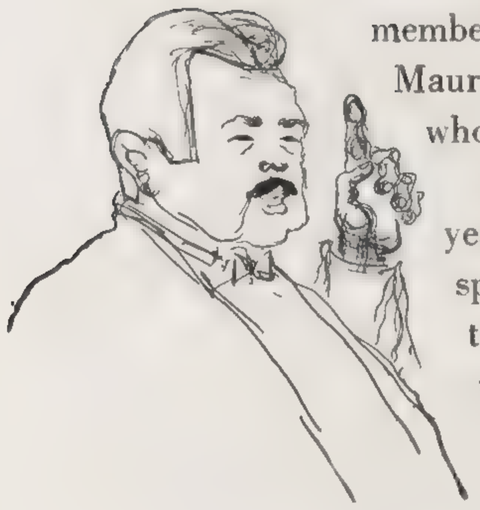
By Frank Crowninshield

TOASTMASTERS, like the stars, differ a good deal in their glory. They differ, too, in their personal technique, the acidity of their humour, the length of their perorations, and the heat of their oratorical fury.

Fortunately, there is no need to define their essential and unifying function, since Gene Buck—the President of ASCAP, author of thirteen of Ziegfeld's very best Follies, and a toastmaster of resounding fame—has turned the definition so admirably. "I am," he likes to say—when presiding at a banquet, "merely the toastmaster—the punk that sets off the fireworks."

It might, at the beginning of this series of anecdotes, be explained that the smart retort, or wisecrack, has become more and more a necessity in the punk's repertory. Men like Bugs Baer (a past master of the *riposte*), and George Jessel, and such radio favourites as Bob Hope, Jack Benny, Eddie Cantor, and Fred Allen have helped to ensure the wisecrack an increasingly important place in the toastmaster's routine.

EVEN in an older day, there were brilliant practitioners of the retort discourteous. There was, for example, Wilton Lackaye, an actor of great renown, whom I remember as incomparable in the rôle of Svengali, in Du Maurier's "Trilby," and as Fagin, in "Oliver Twist," and who really excelled in that special order of malapert wit.



Lackaye had once, at a banquet some forty years ago, been waiting an eternity for his turn to speak. Eleven orators had already had their desultory say. The hour was twelve-thirty, the audience was leaving the room. The Chairman—Augustus Thomas—was trying to animate the weary diners. "And now, ladies and gentlemen, my friend, Wilton Lackaye, will, I can predict, delight us all by giving us his address."

Lackaye—rising: "My address is the Lambs Club, 128 West Forty-Fourth Street, and that"—walking toward the door—"is where I am going *now*."

When Lackaye had begun to grow old, he invested in a magnificent, snow-white toupee, to replace the darker one of his middle period. But, with a touch of vanity, he continued to dye his moustache a rich, blackish brown, as if—Frank Craven used to explain—he had resorted to *Bixby's Best*, a popular shoe-blacking of that day.

At a dinner of the Actors Fund, Lackaye had been orating, telling stories, and answering a variety of questions. A lady arose and asked: "Mr. Lackaye, why is it that your hair is so much whiter than your moustache?" "Because it is eighteen years older," he managed to say, with something like suavity, despite a set of false teeth with which he never seemed to be quite in harmony.

CLARENCE BUDINGTON KELLAND, the novelist (one hundred stories about Scattergood Baines, alone) and the creator of Mr. Deeds and a hundred other popular characters on the screen, is (as was Lackaye) a toastmaster of the trenchant, and audacious, order. He never—as Oscar Wilde once said of a well-bred man—unintentionally insults anybody. When a *faux pas* issues from his lips, you may be certain that it is a part of a reasoned routine. As President of the Dutch Treat Club, he has developed a technique that is half honey and half arsenic—a happy mixture of impudence and good-will.

Once, after David Sarnoff—the undisputed overlord of the National Broadcasting Company—had completed a speech at the Dutch Treat, in which he had deified practically all of the inventors of the radio, Mr. Kelland arose and, a little archly, remarked, "I regret extremely that Mr. Sarnoff has failed to mention the greatest genius of them all—the guy who invented the button that turns the damned thing off."

Or, again! Henry P. Fletcher, the old-guard Repub-

lican from Pennsylvania, and once our eminent Ambassador to Italy, was, in 1934, addressing the same club. It was a time when Mr. Roosevelt was riding exceedingly wide and high. Indeed the Republicans, in their foray at the polls, had managed to return with only Maine and Vermont in their bag. Mr. Kelland's introduction began as follows: "This is Mr. Henry P. Fletcher, of Greencastle, Pennsylvania, who has been made the Chairman of the Republican National Committee and that, somehow, seems to me like taking on the job of janitor in a haunted house."

A third bit of Kellandiana concerns America's First Lady. His introduction of Mrs. Roosevelt, early in 1936, was, in part, as follows: "The most astonishing thing about Mrs. Roosevelt is her ability to *get* to places. That ability is so marked that I am sorely afraid—despite all I can do to prevent it—she is, once more, going to get to the White House."

Oscar Wilde had a fine mock-laudatory technique—a favourite one with many toastmasters. An example of it was his introduction of Whistler, at a Chelsea art club: "In my own opinion," he said, "James McNeill Whistler is not only the foremost painter of our day, but one of the most eminent artists of all time. And I may add that, in this opinion, Mr. Whistler himself most heartily concurs!"

To make friends with an audience, slowly, and step by step, is something of a trick. But to do so instantly—perhaps in one's very opening sentence—is a much more difficult feat. I remember, among many instances of such immediate ignition, one that concerned a second, and less peregrinating, Eleanor Roosevelt.

In 1937, a little after the second Roosevelt tidal wave, Mrs. Theodore Roosevelt, junior (who chances also to bear the name, Eleanor), made a really charming address at the Dutch Treat Club. Though I had (pinch-hitting for Mr. Kelland) purposely introduced her without referring to the recent unpleasantness at the polls, she began her talk with this polished gem: "I feel it only right to tell you that I belong to the Oyster Bay, or out of season, Roosevelts!"

The applause that followed was, of course, due to a really happy feat of phrasing. But the loudest applause sometimes follows a phrase which, though obviously well meant, is almost tragically phrased.

There was, for instance, the case of Jackie Coogan and his ailing mother. When, as a little boy of six, Jackie—with Charlie Chaplin's aid—had made a master picture of "The Kid," he signed his fabulous, million-dollar, five-year contract with Marcus Loew. Shortly after that, the Loew forces tendered him an impressive luncheon at the Biltmore Hotel. Before the various speakers had dilated upon the godlike virtues of Mr. Loew, or upon those of Jackie's director, his script writer, and his father, it had been my task to pronounce the *éloge* over the little million-dollar prodigy.

When the last speaker had subsided, Morrie Hirshman—then one of the best-known motion-picture critics in America—aware that Jackie's mother was lying ill in another room of the hotel, and sensing that a mortal slight was being offered her—asked me for the floor. "We have heard a great deal," he said, "about little Jackie, about his father, about Mr. Loew, and about all the various directors who are sitting here. But isn't it about time that *someone* said *something* about *Mrs.* Coogan, the goose that laid this golden egg?"

When I left Mr. Hirshman, in the foyer of the hotel, he was still a little puzzled by the volume, and the fury, of the applause he had ignited.

In the same general category was the introduction, at a Negro college in the South, of the then Governor of Florida. A coloured professor, in presenting him, began as follows: "I want you all to remember, that, though the distinguished Governor's skin may be white, his heart is just as black as yours."

Even if an introduction is fortunately phrased, lecturers and speakers usually find it the heaviest cross they have to bear. In fact, Clifton Fadiman once assured me that he would prefer forgoing all introductions except for a single tragedy that had, not long before, befallen him at a women's club in Chicago. He had—as lecturers habitually do—besought the Chairlady to keep her hymn of praise on the side of credulity, and not to build him up as if he were Superman, the hero of the current newspaper strip.

Actually, the lady's introduction made no mention of Fadiman's masterly handling of "Information, Please," or of his book reviews and writings, but was couched in these simple words: "Our speaker has warned me not to introduce him at too great length. He evidently does not know that, in *this* club, we never introduce *anybody!*" Whereupon the creature sat down.

Fadiman, for the only time in his career, felt himself completely stopped; fazed as he had never been fazed before. I have, myself, on occasions, endured the same maladventure, and can testify to its being discomfiting. One feels, standing there, a little like a salad offering itself without dressing, or (Continued on page 104)

Madame Claude
Alphand

Worldly wise clothes

MADAME ALPHAND, the fragile blond diseuse, whose clothes reflect her cosmopolitan distinction and experienced taste. She likes them tailored to a T, with the gentle flattery of frothy blouses, jabots, veiled hats—and perhaps a cape.

1. Jutting pockets on a tailored navy-blue wool suit; beguiling polka-dotted rayon crêpe blouse. 2. Ruffled jabot on black-and-white rayon crêpe. Flattering black rayon bouclé cape, long-length. 3. Graceful dress of black and blue rayon crêpe. • Opposite: Gentle drapery of lace on a sleek sheath of black rayon crêpe. Black jersey gloves. • All these at Saks-Fifth Avenue; Neiman-Marcus

1. MADAME ALPHAND IN HER TAILORED SUIT

2. HER PRINTED DRESS, BLACK CAPE

HORST

3. HER DRESS WITH BLUE MIDRIFF

Coming: April 1 Vogue—Women and Money, by S. F. Porter

HORST

Fold a Cape Over a Slim Dress

Couture Collections... East and West

From the New York and California designers...capes and coats, suits with "precious" blouses, drapery from peg-top to Paul Poiret type, and the dress-of-the-hour—the afternoon dress

A PERFECT costume is, at any time, more rewarding than several indifferent ones. But a perfect costume, in these times, has a meaning beyond that. For to-day, a gamble, a mistake—in clothes or anything—is waste, and waste can't be condoned.

America's finest designers, East and West, understand that. They know that you expect more of your clothes this spring than ever before. And their new collections of made-to-order clothes measure up to this new measure. Their designs fit your new life (as well as you); they keep their looks (and add to yours); they serve you loyally (and long).

Your suit—the wool one

Suits that mean as much to your intelligence as to your eye are the little jersey suits that Sophie of Saks-Fifth Avenue does. Or her dark wool suits which belie their sturdy use with blouses of foam-white organdie. Suit jackets, this spring, are usually short. Sometimes shorter-than-short. To wit, the bolero...which is beloved more than ever because it shows so much blouse.

Blouses are suddenly a fashion by themselves. Many have deep-diving neck-lines, smothered in misty ruffles. Some, like Valentina's gem on the cover, are high-collared, full-sleeved, of finest handkerchief linen —very eighteenth-century in feeling. Very complimentary to a terse, men's wear grey suit. Jay-Thorpe shortens the sleeves of their suit jackets, the better to show off the wrist frills of their fine lingerie blouses.

Your suit—the silk one

When the world is full of uniforms, the soft, rounded, feminine silhouette has a special appeal. At Henri Bendel, hip-lines are rounded just enough to make your waist appear tiny. You see what we mean in the blue silk faille suit on page 52. "Elbow-room" sleeves and soft "dressmaker" touches contribute to the charm of a whole series of shantung suits at Bonwit Teller's.

The silk suits designed by Bernard Newman of I. Magnin are beautiful collaborations of tailoring and femininity. One, a black faille suit, is printed with soft pink tulips and accompanied by a faille blouse in exactly the pink of the tulips.

Coat or cape?

Cape or coat? Coat or cape? *We* can't decide for you, there is so much to be said for each. Bergdorf Goodman has a prudent and pretty idea about coats: two dresses, one printed and one plain, are designed to accompany a coat. For the country or casual town use, they show a big, bulky coat, back-belted and double-breasted—to team with a plain wool dress or a printed crêpe. For town, a royal-blue coat, accompanied by a blue dress and a printed one.

Valentina makes a coat that might be worn as a dress. It's cut of soft, golden-brown wool, has huge pocketbook pockets meant to be used as a purse. Jay-Thorpe designs a coat that's almost a cape, Kelly-green tweed, with fullness spread from inverted pleats. And one of the most enveloping capes in New York is Henri Bendel's beige tweed one, worn over a beige tweed dress.

Drapery: side, front, or peg-top

Somewhere, somehow, a little drapery softens many of the slim silhouettes—day or evening. At the side is where Jay-Thorpe likes it: rippling cascades down one side, cascades lined with taffeta to make them stand out. At the side, too, is where Irene, of Bullock's-Wilshire, likes drapery—for day and night. Draped tunics are a technique of I. Magnin (see pages 54-55). Peg-top drapery appears on both coats, and Bergdorf Goodman is bringing back the Paul Poiret drapery of the last war—skirts tight at the ankles, slit to the knees, draped wide at hips.

"Afternoon—and after" dresses

Talented hands are doing superb things with this dress-of-the-hour. Hattie Carnegie makes one with a bareback look—bare except for one layer of sheer chiffon. There's a jacket to cover up when you like. All-black lace and exquisitely fine tucks is the dreamy chiffon dress designed by Jean Schlumberger at Chez Ninon. See both these on page 33.

Sometimes, the hem-line is half the story in this new afternoon dress. As in Falkenstein's uneven hem dress on the frontispiece of this issue. As in I. Magnin's draped and dipping skirts. As in the "long-short" dresses of Howard Greer—the skirts of which measure eighteen inches from the ground in front, nine inches from the floor in back. (Continued on page 94)

Fold a Cape Over a Slim Dress (Opposite)

Fold a navy tweed cape over a slim, slit dress and hold it thus. Bergdorf Goodman Original. ← Jewels and Delman shoes at Bergdorf Goodman

PHOTOGRAPH BY HORST

The nationally beloved navy-blue in two highly individual costumes. First: Navy-blue wool alpaca coat, its hips accented by bow pockets. Second: Navy-blue silk faille jacket-dress, the hips gently shirred. Striped blue-and-white hats with both. All; Henri Bendel originals

HIPS...ROUND

NECK...LOW

First: A new low in neck-lines, on a blue wool bolero suit. Original by Sophie of Saks-Fifth Avenue. Hat by their new designer, Josephi. Second: Frothing white lawn for the low-cut gilet; Meyer's grey wool for the suit; black patent leather for the hat. Jay-Thorpe Original

RAWLINGS

Date line

Slim and sheer

Suddenly, it seems out of key with the times to look helplessly feminine in the evening. Suddenly, the way you want to look is entirely adult, and worldly in a dress with effortless charm.

I. Magnin's designer, Bernard Newman, has created an evening silhouette with this feeling in mind. It has a deep neckline—and covering sleeves. It's a sheath which completely reveals the lines of the figure—and only half reveals the ankles. It is black, of course, and worn with black. It uses Ducharne's silk crêpe, and a fine circular lace.

The clips of platinum and diamond wheat, worn one in the hair and one at the neck, were designed by Laykin et Cie; also I. Magnin and Company, Cal.

1942

black and draped

You can't dress because *he* can't. He's wearing a uniform, or a business suit—because he hasn't time. What are *you* wearing? You, who will be expected to be dazzling—just the same?

Perhaps it will be a dress like this: with its formality just short of an evening dress'.

Bernard Newman, of I. Magnin, designed this, in the manner of the last war's femme fatale dresses; of Ducharne's black silk crêpe, Bianchini's black silk chiffon.

With it is worn (and straight on the head, too) a black Milan hat, with an overbrim veil of dusky chiffon. The jewels (earrings, pin, and bracelet) are by Laykin et Cie. The dress and the accessories; at I. Magnin and Company, California

But will it wash?

"It's pretty, but will it wash?" This is a question you'll ask increasingly—about an increasing number of things. With chemical shortages growing more and more stringent, dry-cleaning fluids will become scarcer, more expensive, as the war goes on. They should be saved for clothes that obviously can't be washed—of which you'll always have a few. But your personal things should be chosen, now more than ever, with an eye to their affinity for soap and water. And by "personal things" we don't mean just stockings and lingerie. We mean, also, gloves; and, if possible, *all* your gloves.

There's no reason, any more, for buying a pair of gloves that won't wash. There's no reason why your gloves, even black or bright-coloured doeskins, shouldn't always be impeccable. (Clean gloves, incidentally, are still something a Gentlewoman is never supposed to be Without.) The leather used in top-rank doeskin gloves can be scientifically tanned and treated to make them wash as easily as a cotton handkerchief.

Many of these washable leather gloves were once imported from France; and a top-ranking name among the French "lavables" was Kislav: a contraction of "*Qui se lave*", meaning, of course, washable. When France fell, the secret formulas for the process, and some of the skilled workers, were brought to this country. If possible, the Kislavs made here wash even more dreamily than the ones that used to be made in France.

Because of the fine, fool-proof perfection of their tanning process, the makers of Kislavs were among the pioneers in the coloured-glove movement. Some of their gloves have come in as many as twenty-eight different colours. This number may be drastically reduced by dye-chemical shortages—but whatever colours are left will emerge triumphant from soap-suds.

It's impossible to say how many years fine, washable leather gloves will last; everything depends on how hard you wear them, how carefully you wash them. (The best way is to use pure, lukewarm suds; handle the gloves gently; squeeze—do not scrub; and let them dry in a moderate temperature.) But the makers like to tell about one woman who wore—and washed—one pair of Kislavs for thirteen years.

Sketched above—six new Kislav gloves for spring. Some are classically simple, some have quiet stitching; some are the traditional four-button length, some longer for afternoon. Have at least one pair in fresh white, for spring—needless to say, they wash and *wash*. All these gloves are at Best

TULIP-REDS, EARTH-BROWNS, (Opposite)
Built on red and brown—these "Colour-related" costumes: Left, a red Shetland wool tweed coat; $18. Brown tweed jacket ($15) and skirt ($11). Tish-U-Tex felt hat; $4. Felt bag; $5. Right: Brown worsted crêpe suit, beige shantung collar; $40. Red polka-dot blouse; $6. Straw-cloth hat; $7. Calf shoes; $10 All: J. W. Robinson; Scruggs-Vandervoort-Barney; Kaufmann's →

TULIP-REDS, EARTH-BROWNS, FOR SPRING

High-handed Colour

for clever hands to make

The dirndl look—
springlike, as here,
with striped crêpe skirt.
Vogue Pattern No. 9364

Peg-top look—
front-drapery achieves it.
Nice-beige crêpe, white faille.
Vogue Pattern No. S-4377

Cardigan-jacket—
have it made of white tweed,
wear it in town and country.
Vogue Pattern No. 9372

Front-bustle
jacket and dress.
Pretty of pink crêpe,
thumb-printed in white.
Vogue Pattern No. S-4378

1942 shirtwaist dress—
new tucked bias skirt.
Try jonquil-yellow crêpe.
Vogue Pattern No. 9362

Slim suit—
bright in bengaline,
for now and later.
Vogue Pattern No. 9348

Boxy jacket-dress.
Green tweed for jacket—
goes with other costumes, too.
Polka-dotted crêpe dress.
Vogue Couturier Design 245

New bolero-dress.
Beautifully crisp for spring
if you use checked taffeta.
Vogue Pattern No. 9368

Front-fullness
on two-piece suit-dress.
Takes to plain and print crêpe.
Vogue Pattern No. 9343.
(Make gloves to match, too)

Gloves to make.
Nice of checked taffeta
to echo scarf. Or match dress.
Vogue Glove Pattern No. 9334

Side-drapery—
sleek idea to carry out
in moire, organdie, lace.
Vogue Pattern No. S-4376

• Back views and sizes on page 94

Canadian Women Check Inflation

They are the Government's eye for Canada's far-reaching price-control law

by Helen Cumming

THE women of Canada have the right to say *NO* to rising prices. Their Government has now given them that right, and the rise in the cost of living—(fifteen per cent. since Canada entered the war in September, 1939)—has come to a swift and violent end. Canadian women check the prices, and no merchant would be rash enough to charge more for his wares than he charged between September 15 and October 11, 1941, when prices were frozen. It's a new law. It came into effect December 1, 1941.

Never in the history of a democratic country has such a law been enacted...with the will and consent of free people. Canada is the pioneer. It is not easy to control prices. Even in totalitarian countries it is not easy. And they can enforce their controls by brutal methods which no free country would contemplate. In a democratic country, price control can not succeed without the active support and cooperation of the mass of people. And that means the women.

What works for Canadian women should work for the women of the United States, too. There's one person who thinks so anyway. He's Dan A. West, Director of the Consumer Division of the Office of Price Administration in Washington. "Inflation, like whooping-cough, is best controlled by women. Report unjustified rises with full details," is the warning to women.

I HAVE just returned from Canada. I have watched housewives shop with this strange new authority. My first experience was in a grocery store in Ottawa a few weeks after the law was in force. "What, tomatoes fourteen cents straight—not two for a quarter?" asked an indignant woman standing next to me at the canned goods counter. "Why I paid twenty-five cents for two cans of grade A tomatoes on October 3, and you can't charge me more!" The grocer protested feebly. He said they were a different brand. The housewife was adamant. "Here," she said as she fished out a note-book of prices for the food she had bought the first week in October. "That was your highest price between September 15 and October 11, and I refuse to pay a cent more."

That's how the Canadian women control prices. They have been instructed by their Government, through Donald Gordon, Chairman of the Wartime Prices and Trade Board (the Canadian equivalent of Leon Henderson) to make a list of all things they buy most frequently from week to week and from month to month.

MRS. M., for example, is a thrifty housekeeper. She kept books, and she itemized all her household accounts. She was a good shopper, too. When the Government asked her to make out a list of purchases for her new price-control book, she consulted her accounts and marked down what she had paid between September 15 and October 11. Armed with a price list, she walked into the corner drugstore to buy three bars of soap and a bottle of cough mixture. She had consulted her list beforehand. She had bought this soap at three bars for a quarter, and the cough medicine at fifty-nine cents.

When the man behind the counter rang up $1.05 on the cash register, she protested. "What you have marked down were our sale prices," explained the pharmacist, "and not our highest prices during the basic period. Soap is ten cents straight—the medicine is seventy-five cents—those are the highest prices we charged during that period. We can't charge you more than that, but we still have the right to ask for that price."

Mrs. M. was aghast. But she had understood....

The man in the drugstore was within his rights. He said: "Why not watch for our ads—who knows, we might have another sale? The Government doesn't prohibit that." Mrs. M. revised all her accounts.

Luxury shops are still allowed to charge luxury prices—that is, if they are not "more de luxe" than they were during the basic period. Main Street stores which give extra service, credit, and deliver speedily have the right to charge their same high prices—if they're not higher than they were before September 15. But the cash-and-carry store merchant (Continued on page 99)

Cochinelle Pink (Opposite)

Helena Rubinstein took this vibrant new colour from her collection of Mexican paintings by Reyes... shown left. Cochinelle and blue blouse, with black wool slacks; $50. Cochinelle rayon crêpe dress; $70. Both, Clarepotter. With both—Helena Rubinstein's new Cochinelle make-up. Both coiffures, Michel of Helena Rubinstein. Clothes, make-up, Bonwit Teller; Marshall Field. Jewels, from Van Cleef and Arpels ←

PHOTOGRAPH BY RAWLINGS

A NEW HAND IN THE AMERICAN COUTURE

THAT fine creative hand of Adrian's, shown above, is now designing clothes for a new leading lady—the American woman. Half the leading ladies on the screen—Katharine Hepburn, Greta Garbo, Norma Shearer, Joan Crawford, and many others—have worn his clothes. Now, for the first time, he is focusing his talents on an off-screen heroine—the American woman.

And for this new star in private life, Adrian is producing a fashion Double Feature. For the woman who lives or visits in California, he is designing custom-made clothes. And for others, he is designing immediate-wear clothes, which will be shown in all the large cities, from Memphis to Minneapolis, from New York to Dallas, from Salt Lake City to Pittsburgh.

The curtain went up on this new production of Adrian's late in January. Before the official opening, there was a sneak preview...to which representatives of shops from all over America came by 'plane and train. The new building that will house Adrian clothes was not yet finished, and Adrian and his wife, Janet Gaynor, opened their private house to the preview...a house in lovely shades of green.

In this first collection of Adrian's, there are all the drama, the photogenic lines, the feeling for contrast that have made his film clothes such "good pictures." But more than drama is sewn into each seam. Adrian understands the rôle of his new off-screen heroine, and the clothes fit that rôle. They fit into the setting of real life; they're made to give three hundred and sixty-five performances a year; they have quiet distinction, an excellence of fabric and workmanship.

The day suits are excellent. Never melodramatic, never dull, they often have firm, rounded shoulders, deep armholes, slim skirts, jackets that fasten all the way up to the throat. Sometimes jacket contrasts with skirt, as in the black-and-rust suit opposite. Coats are loose and enveloping, or snugly belted. And one of the newest has a flaring skirt with a hem-line dipping low in back. You see it on page 64—in a clear bright yellow. Co-starring with coats, capes, and suits are flat little berets swathed with jersey snoods that frequently twist into chignons in back.

ONE of the hits of his evening collection is a new shirtwaist dress—the kind of a dinner-dress that plays such an important part in American wardrobes. Its blouse is white...a sort of glorified shirtwaist blouse ...its skirt is black and slim and slit and draped with great subtlety.

Another hit of his evening collection is cotton. Under Adrian's direction, gingham and calico turn in some clever performances. For one dinner-dress, nine different colours and sizes of checked gingham collaborate in a new way. Above a pair of green house pyjamas, Adrian puts a brown-and-white checked gingham coolie coat...sewing onto each check a shimmering green sequin. For a house-coat, he chooses black-and-white calico, adding, for a touch of good theatre, *moyen-âge* sleeves that touch the floor.

PHOTOGENIC LINES (OPPOSITE)
From Adrian's first collection of real-life clothes, a suit that makes a perfect picture, whether there's a camera around or not. Black jacket, rust skirt—both of Botany Perennial wool designed by Pola Stout. Costume custom-made for you at Adrian's new shop in Beverly Hills. Leather bag; Mark Cross →

RAWLINGS

PHOTOGENIC LINES IN A SPRING SUIT

RAWLINGS

ADRIAN, who now designs for that leading lady—the American woman—presents this dramatic coat of yellow Stroock's fleece. Feature attractions: a dipping hem-line, soft shoulders, twisted neck-line. Cast with it, a flat felt beret. Bonwit Teller; Marshall Field; Kaufmann's

ORIGIN: CALIFORNIA...

DESTINATION: ALL AMERICA

ADRIAN'S first collection of private-life clothes includes this photogenic outfit. A voluminous coat slung over a terse suit—both made of beige wool and rabbit's-hair. In a supporting rôle, a Milan beret with a chignon-like snood. J. L. Hudson; Loveman, Joseph and Loeb

New Places for Prints

These three Snowkrepe prints of Bemberg Rayon

Print plays a new part—gaily printed skirt with a green bodice. $40. Altman

Cardigans are now in print. This tops a black dress. $45. Altman

Unexpectedly, a bold print becomes sleeves on a dinner-dress. $30. Best

Black-and-white printed silk coat over a black slip. $90. Saks-Fifth Avenue

Jerkin of pink-pink and white rayon; the rest, black wool. $25. Henri Bendel

Green half-sleeves on a red-and-green silk jacket-dress. $50. Bonwit Teller

Pink dogwood print lines the jacket of a black dinner-suit. $35. Lord & Taylor

Prints appear in new places.
Hat and dress—Snowkrepe print of Bemberg rayon. Dress $40.
Nice with prints—Newton Elkin patent leather shoes.
Bienen-Davis patent leather bag.
All at Lord and Taylor.
Hat and dress also at I. Magnin

HORST

Spring Line-up

...shoes to toe the mark

The shoes on these two pages are lined up in shops across the country.

1. Grained, red calfskin Oxford, with a black Du-Flex sole. Rasmussen shoe; Altman

2. Rust play-shoe of goatskin, the back specially elasticized. Daniel Green Outdorable

3. The ballet shoe, with cord lacings, in a bright red crushed kid. A DeLiso Deb shoe

4. This beige suède play-shoe is bound in darker beige. Hi-Lark shoe; Arnold Constable

5. Gabardine-with-"Lastex" for this pump with a patent leather heel. Rhythm Step shoe

6. Knotted strips of black patent leather give a minimum amount of coverage for a dinner-sandal. It's a new Jacqueline shoe

7. For country week-ends: natural linen-with-"Lastex"; tan calf fore and aft. Connie shoe

8. Bright spring suits can use a bright contrast or a bright match. Here's a lowish-heeled red calf shoe for that. At Nettleton

9. Polishable tan calfskin Oxford—with a good heel, a square toe. Foot Rest shoe

10. Wishbone straps of patent leather contrast with the translucent look of black Vinyon mesh. Fashion Plate

11. Black gabardine-with-"Lastex" makes a new step-in with a bow. It's a Tweedie shoe

12. Cork-coloured pigskin—good colour for a country-bound ghillie-Oxford. Good companion to tweeds. It's a Dorothy Dodd shoe

VOGUE STUDIOS—KAHAN

1. A navy-blue calfskin pump, with a walled toe, binding which won't bite. Tango pump
2. For your tailored suits: a tan calf shoe to polish—and treasure. A Walk-Over shoe
3. Rust calfskin-with-"Lastex" for this pump with a bow. A Naturalizer shoe
4. Brown calfskin Oxford with a notched sole, a layered, leather heel. Matrix; Stern's
5. Navy-blue calfskin-with-"Lastex" makes a neat pump with a pillow-bow. At McCreery
6. Neat tan calfskin-with-"Lastex" pump. Vitality shoe; Saks-34th Street
7. Jet studs wink in the black suède of this strapped sandal. Carlisle; Lord and Taylor
8. A sandal of emerald suède, ankle-strapped and knotted over the vamp. Carmo shoe
9. A shoe for hard work and easy walking: it's a calfskin monk shoe. "Lazy Bones" shoe
10. With a faille suit: navy-blue calfskin pump banded with faille. Magic-Stride
11. This walled-toe pump is made of brown calfskin-with-"Lastex." Altman
12. Black gabardine-with-"Lastex," brightened with patent leather. Queen Quality.
• Costume, left: Black wool suit, poppy-print silk blouse, gloves, hat. Nettie Rosenstein design at Bonwit Teller; and I. Magnin Costume, right: Black wool jacket-dress. Louise Barnes Gallagher design at Bonwit Teller; Neiman-Marcus; Bullock's-Wilshire

FIRST AID UNITS *Practising*

Millions of citizens – all over America – training to help one another

DEMOCRATIC as weather, First Aid courses are the common denominator of all our war work, absorbing millions of assorted Americans. Since Pearl Harbor, 40,000 people throughout the country register for them daily: actresses, office workers, Indians, farmers' wives, judges, union members, débutantes. A good Gallup "selective sample" of America, everywhere they snatch time to twist bandages, adjust splints, learn to be useful.

AT MRS. T. MARKOE ROBERTSON'S HOUSE

In Mrs. Robertson's living-room, 36 friends meet once a week. Examining ball and socket joints on a skeleton are, from left to right: Mrs. Joshua Cosden, Mrs. David Bruce, Mrs. Vadim Makaroff, Mrs. Walter Hoving, Mrs. Julian Allen, Mrs. H. Nugent-Head; seated, Mrs. Robertson

FOUR PHOTOGRAPHS BY KARGER

AT R. H. MACY'S DEPARTMENT STORE

Store employees—a dental clinic worker and floor manager practise treating a clerk from the stationery department for wounded cheek and elbow while store doctor lectures. Five classes meet in the store, 400 employees—25 from the Telephone Order Board alone—asked for them

ALBERT FENN

AT THE AMERICAN THEATRE WING

Ilka Chase and Gertrude Lawrence, who are studying First Aid at the American Theatre Wing, learn how to locate the elusive pressure points of the face. They are two of the dozens of actresses who step out from behind their grease-paint to take the standard 20-hour course

LISA ROTHSCHILD

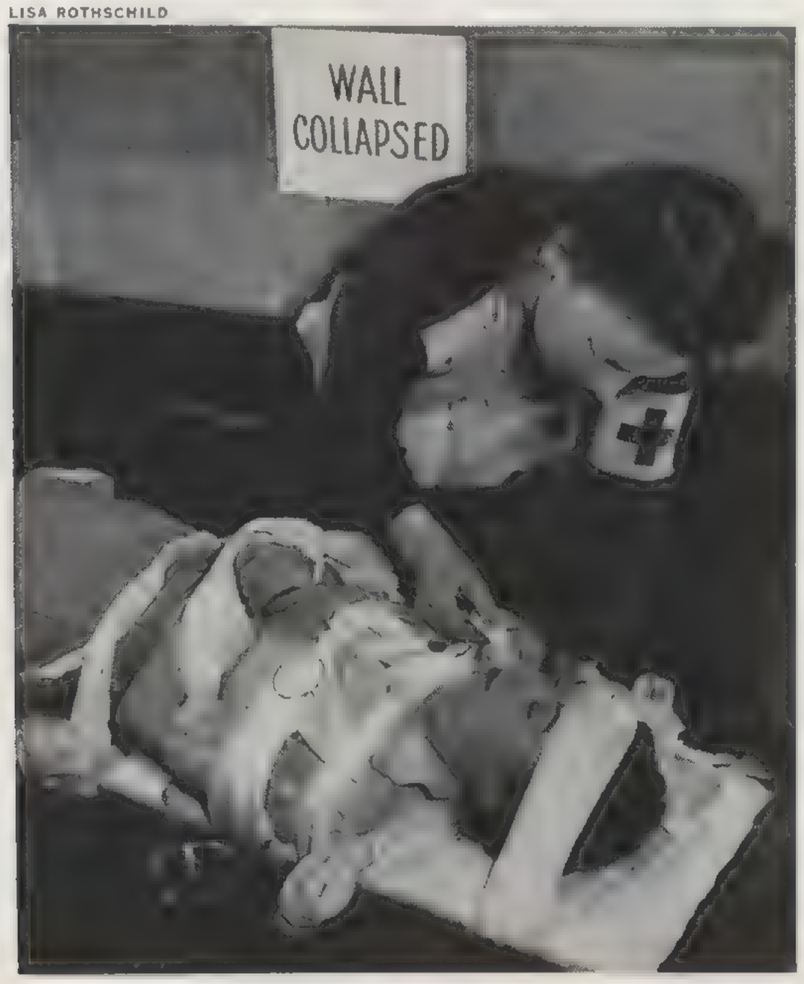
AT THE BEAUTY CULTURISTS' UNION

The members of Local 551 voted to spend part of their weekly meetings learning to give "immediate, temporary treatment..." in accidents. Here, in the union headquarters, they hear about pressure points. (After a two-hour class, the girls watch demonstrations of new hair-styles)

AT MALVINA HOFFMAN'S STUDIO

In her workmanlike studio, Malvina Hoffman, noted sculptor, explains a leg tourniquet to an attentive class of air-raid wardens. An air-raid warden herself, she has been a busy Red Cross instructor since last March. Her model is a sculptor's anatomy figure

LISA ROTHSCHILD



AT AN OFFICE

Like thousands of other workers in offices, banks, and factories across America, this clerk and stenographer squeeze their First Aid course into noon hours. Here they enact a hypothetical calamity. A victim with a neck fracture is given impeccable splinting, and an inhalant

AT AN INSTITUTION FOR THE BLIND

This class takes notes in Braille as a blind dancing teacher learns to bathe a baby, in the combined Home Nursing and First Aid course at the "Lighthouse." Here 35 women—including housewives, musicians, and stenographers—use Braille text-books, prove to be deft students

Delicate the theme, graceful the lines of these...all of them in that new, pretty, honey-beige which will look so well against your summer tan. They have the design ideas of hand-made lingerie, the very pleasant price of machine-mades Lace in all the likeliest places—around the tops of both nightgowns; at the straps, bodices, and hems of both the slips. All—"Rhythm" lingerie, by Patricia; all, honey-beige rayon "Bur-Mil" crêpe, with rayon lace. All, Lord and Taylor

Fragile grace—

Fine technique

Light and supple as a ballet dancer, these ...(and did you know ballet dancers actually do wear girdles?) No bones about any of them, but firm support all the same. All nylon; all decorative as those tulle skirts which we symbolically added

First: taffeta "Flexees," Franklin Simon. Second: embroidered net, by "Le Gant." Third: printed taffeta "Lily of France." Fourth: white net "Poirette," feather-stitched in red, with Talon fastener. The last three—from Lord and Taylor

1

2

1

2

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2

TONI FRISSELL

I Green Coat plus 3 Dresses

1. To this casual green coat, add the dresses at the left. Result: a spring daytime wardrobe that fits into any life divided between town and country. Kelly-green coat of wool; $50. From Best; I. Magnin. Add a green wool jersey turban

2. Tunic-dress of navy-blue and white rayon crêpe; $40. White toyo padre hat. At Bergdorf Goodman; I. Magnin

3. Black Celanese rayon crêpe dress; $20. Milan hat with bow to match bag. At Best; L. S. Ayres; I. Magnin

4. Peg-top dress of navy-blue rayon-and-wool; $30. Young Timers Shop, Henri Bendel. A stitched piqué beret

1 Black Coat plus 3 Dresses

1. To this black coat, add the dresses at the left...one printed, one plain, one dress-up. Result: an urbane town wardrobe for spring. Coat with silk-and-wool moire skirt, worsted top; $70. Black quilted felt hat. Both: Jay-Thorpe; L. S. Ayres; I. Magnin

2. Carnation-print dress of black Enka rayon crêpe; $35. Carnationed felt hat. Lord and Taylor; L. S. Ayres

3. Sleek black rayon crêpe dress. Charles Cooper design; $50. Lord and Taylor; I. Magnin; Famous-Barr

4. Afternoon-into-evening dress. Lace-edged apron on sheer black rayon; $35. At Best; I. Magnin; L. S. Ayres

1 Red Coat plus 3 Dresses

1. To this bright red coat, add the three dresses at the left. Result: morning-till-midnight wardrobe that gives full consideration to your busy life. Coat of amiable red wool; $40. Enormous, face-framing hat of grey felt. Both from Russeks; Thalhimers

2. Draped-skirt beige rayon crêpe dress; $30. Huge red felt hat. Both: Jay-Thorpe; L. S. Ayres; I. Magnin

3. Striped jersey top, of Celanese rayon. Black rayon crêpe skirt. $23. From Lord and Taylor; L. S. Ayres

4. Fluting on black rayon crêpe, for five-and-after; $40. Feminine black malines hat. Both: Saks-Fifth Avenue

Under Twenty—

Spring wardrobe: each part under $20 – for you who are under 20 years!

Bright red box-coat of Shetland wool. Accompanies each costume here; nice in town, country. Under $20. That navy-blue and white turban is about $3

Miss Frederica de Peyster Lawrence, of Tuxedo Park, a débutante this season, is photographed here in a collection of spring clothes that fit perfectly into young, busy lives...meet practically any daytime occasion. (She herself is active in Red Cross and the American Women's Voluntary Services.)

• Under-twenty costumes and hats on both pages at Bloomingdale; J. L. Hudson; Frederick and Nelson

Slim and simple dress—navy-blue, red, and white. Of Heller rayon jersey, with white rayon sharkskin gilet; under $18. Off-face blue fur-felt hat; under $6

Young checked suit of navy-blue and white rayon-and-wool. See its fitted little jacket, full skirt, and white piqué collar and cuffs. Under $20. White piqué sailor; under $3

RAWLINGS

Miss Frederica Lawrence

Here, Miss Lawrence wears that young spring favourite—navy-blue rayon crêpe dress with sweater top and peg-top pockets. Goes under the coat opposite now; with furs later. Under $18. Felt hat; $5. Simulated Marvella Chiffon pearls

More worldly-wise clothes

**New for spring, right for you—
these clothes with an adult attitude**

On these pages—clothes for an active, crowded-calendar spring; most of them black or navy-blue with white; all with an adult attitude

Above, left: Well-cut navy-blue and white checked wool suit and figure-flattering cape. Suit; $80. Cape; $70. Altman; Carson Pirie Scott

Above, right: Slim-making stripes of rayon linen intersecting a black wool suit. Gently pleated skirt. $85. Altman; Carson Pirie Scott

Above: Navy-blue Forstmann wool coat, plastic-buttoned from throat to waist to give a long, slim line. $70. Altman; Carson Pirie Scott

Right, first: Side-draped skirt on a navy-blue dress of sheer rayon crêpe; fresh white organdie touches. $30. Altman; Vandervoort's

Right, second: The redingote look—in a navy-blue rayon crêpe dress with faggoting, its skirt slit over a white slip. $50. Altman

• All hats on this page at Altman

Below, first: Grey wool suit with a becoming cardigan jacket. Red-and-white rayon crêpe blouse. $55. At Altman; Carson Pirie Scott

Below, second: English black-and-white plaid coat, 100% wool; $55. Underneath it, a coral-red Forstmann wool dress; $35. Altman

Above: Black rayon crêpe dress; pink-and-black polka-dot trimming. $45. Lord and Taylor; I. Magnin; Vandervoort's

Left: Shiny red apples painted on a black rayon crêpe dress, bolero. $40. Bergdorf Goodman; Bullock's-Wilshire

Left, first: Printed black rayon crêpe dress with wide skirt, draped sleeves. $50. Lord and Taylor; I. Magnin; Vandervoort's

Left, second: Navy-blue rayon crêpe dress; piqué revers. $50. Lord and Taylor; I. Magnin; and Vandervoort's

Coming April 1 Vogue:
Money at work – for you,
your house, your country

Clothes Insurance

Five-year Endowment

Good sound policy—guaranteed to yield returns of hard wear, good looks, for at least five years: this polo-coat.

Benefits: Made of Stroock's one hundred per cent. pure wool; will afford full protection against storms, gales, et cetera. Years will augment its value.

Dividends: Big pearl buttons; a belted back; a double-breasted front; an easy rightness of line that will never lapse. Issued on payment of the sum of $50.

Double Indemnity

A suit and top-coat with a long life-expectancy—they're of sturdy pure wool twill gabardine, good for years.

Benefits: The suit, of beige gabardine, has a pleated skirt, long jacket; the brown gabardine coat is full and boxy; both are Classics. Invest $40 in each.

Dividends: A brown-and-white striped rayon shirt; $6. Brown felt cap; $3. Mocha leather gloves; $5.50. Liberty silk scarf, imported from England; $4.50.

Policies

HONEYMAN

Plaid Policy

Sound long-term investment, with a high rate of interest—a good plaid suit. Negotiable in town or country.

Benefits: Made of one hundred per cent. pure wool, in year-in-and-year-out Glenurquhart plaid, brown-and-white with red. Worth every penny of $55.

Dividends: High-collared white silk blouse; $9. You'll wear this suit, too, with other blouses, and with sweaters, for at least two years; option on renewal.

Multiple Benefits

Three-way insurance: this jacket, skirt and/or slacks of beige-and-brown herringbone wool-and-rayon mixture.

Benefits: The nicely-cut jacket is equally applicable to the pleated skirt, or to the trim slacks (in small photograph). Jacket; $15. Skirt; $9. Slacks; $11.

Dividends: The dark brown pure silk blouse; $9. Mocha gloves; $5.50. Liberty scarf; $4.50. In small photograph—the black Braemar sweater; $15.

All this Clothes Insurance by Peck and Peck

TONI FRISSELL

Much taller than you are, and about twice as wide...this "Imperial" bath sheet, by Martex...white, with a corded border. Good American version of those huge towels you used to see only in Europe. At Lord and Taylor

Recipe for A BATH

TAKE one heaping tubful of warm water; season to taste with bath salts, crystals, water softeners. Mix well. Add soap, bath mitts (or a rough cloth), a good brush, and your tired self. Stir vigorously for five minutes; then let simmer for about ten. What's cooking? You are. The yield? One generous portion of relaxation, very well-done.

This is the recipe for a good bath...a bath which will not only cleanse you, but relax your tired muscles and overwrought nerves, as well. This is the kind of bath you ought to take at night, after a good day's work, before a hoped-for good night's sleep. The ten minutes—or you might even let it be twenty—of just lolling will drive the day's tenseness out of your body and your mind.

If you prefer to take your bath in the morning, you can still follow this recipe; simply add, at the end, a brisk shower, quite hot or quite cold. (Both are equally stimulating.)

Remember, for your skin's sake, that there's a time to be gentle and a time to be rough. While you're *in* the water, scrub yourself hard; the more friction you use on your skin, the softer and smoother it will become.

But the moment you step *out* of your tub, change your tactics. No brisk towelling, please; use your towel gently; gently blot yourself dry. Perhaps have one of those biggest-towels-in-creation (*vide,* left), and luxuriously enfold yourself in it, toga-fashion.

Bath powder will fragrantly complete the drying process. Cologne will fragrantly cool your flushed skin. Or you might try Lelong's wonderful new Cream Cologne, milky and delicious and entirely greaseless. You smooth it on all over your body, where it does its nice refreshing work and then obligingly disappears. And it's a particular godsend for those dry, sensitive skins which react angrily to alcohol —for it gives you the fragrance of cologne, yet contains very, very little alcohol.

Wise women know that Sterling silver in its most beautiful forms symbolizes our faith in our homes and in ourselves. Wise women know that Lunt Silversmiths have dedicated generations to perfecting such artistry as abides in aristocratic MODERN VICTORIAN, in adorable AMERICAN VICTORIAN, in all LUNT designs. Brides, facing the future with high hearts, know that LUNT Sterling personifies their belief in a brave new world...Send for "The Bride Selects Her Table Silver," addressing Dept. A-3.

Lunt Silversmiths

GREENFIELD—MASSACHUSETTS

A Direct Heritage of Fine Silversmithing for Over 250 Years

LUNT

Sterling of Lasting Good Taste

DISCOVERIES IN BEAUTY

Houbigant's "Translucid" make-up is complete with cream rouge, eye shadow, mascara, "Foundation-tone," freshener. Here, too, "Transparence" toilet-water. (Lord and Taylor)

You may consider yourself an expert Artist of Face, but your make-up misses fire if the picture you paint isn't right for you. Just a year ago this month, Houbigant impressed on us the importance of a natural-looking make-up with the first "Translucid" items—a foundation, powder, rouge, and lipstick that allowed your own complexion colouring to filter through.

Naturalness is still the keynote of the new products... "Foundation-tone," which is especially designed for dry or normal skins, is not a liquid powder, but a colour tint base that you smooth sparingly all over your face. And the new rouge and eye shadow are so fluffy and light that they'll whip on your face with a minimum of blending and the slightest finger-tip pressure. There's an eyebrow pencil, too, in black or brown, that you can sharpen like an ordinary pencil, and there's a mascara in black, brown, or blue-black, that's made with an oily base to help keep your lashes soft and lustrous.

Here's an after-bath idea that's sure to cause a flurry in anyone's bathing régime. It's Lucien Lelong's revolutionary "Cream Cologne" that's just what its name implies: a wonderful fragrance *and* a creamy emollient bottled in Lelong's customary slim-necked flacon...(see page 82). In your after-bath body rub, concentrate especially on your arms and legs; put a second application on your shoulders and throat, in the crook of your elbows, at the bend of your knees. The warmth of the body will release the cologne's odour hours after. In three fragrances: "Tailspin," "Opening Night," "Balalaika." (Altman.)

When you're travelling, carry with you your favourite bath preparations in miniature sizes. Shulton makes this easy for you by putting up a small shaker of talcum, a bar of soap, a tiny bottle of cologne, a sachet to pack among your lingerie—all in an "Early American Old Spice Token Box."

VOGUE STUDIOS

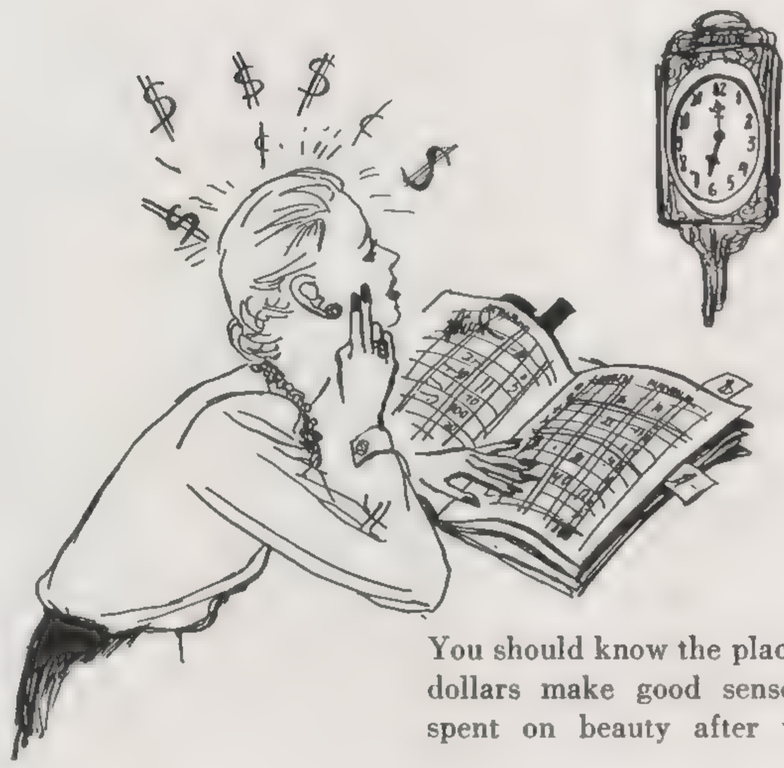
Shulton's "Early American Old Spice Token Box" offers you, besides bath essentials, a token picture-frame, a token box to keep your knickknacks safely together. (McCreery)

A subtle, exquisite fragrance
in perfume,
flower mist, dusting powder

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK

BUDGET YOUR BEAUTY



You should know the places where a few dollars make good sense when wisely spent on beauty after working hours

If you're a Girl on the Job, you may have to trade lunch for a manicure, give up a Saturday afternoon to a permanent, because the work-every-day world leaves little time to devote to any kind of professional beauty care. Know the Right Places, and you can slip in after hours, keeping the expense down to a minimum.

Don't consider facials as an extravagant luxury, or as a present to give yourself on Special Occasions; consider them as a necessary part of your beauty routine. You can have them regularly and still keep an eye on that uncompromising ledger. Andrée Sanna has just recently opened up her tiny, crisply feminine salon with François of the Beverly, 125 East Fiftieth Street. Here, under Miss Sanna's competent hands, you'll be completely relaxed, and, after the treatment, you've a fresh, new face to show for your hour's rest.

She first cleanses your skin with a soothing-smooth cold-cream and a refreshing skin lotion. The main part of her treatment consists in an almond-meal compound mixed with water, which she spreads all over your face and throat. After it dries, she rubs *hard* with her fingers. Off comes the almond meal, and off comes the scaly surface skin that dry skins have in abundance, that oily skins are far better without. Whiteheads and blackheads are exposed for easy extraction, and the rubbing has brought up a fine pink glow which you won't lose for a long time.

Miss Sanna's theory is that no two facials are alike. When you take a treatment, she'll give you whatever your particular type of skin requires. You can take them in courses or individually. You can take them any time of day or evening (there's a special evening course for business women)...just let Miss Sanna know the day before.

If you're really out for self-improvement and you're willing to work for it, take the "Beauty on a Budget" six weeks', after-hours course at 10 Rockefeller Plaza. The first hour of the two-hour session is devoted to exercises, to make you thin, to make you fat, to trim you down, or what-you-will. You'll spend the second hour in learning how to apply make-up, how to fix your hair, what colours you can wear, and—a point we often skip—how to speak, correctly, distinctly.

If you want to get a new slant on your features, their good points and bad, if you want to learn how to high-light and shadow them so you'll make the most of your face, visit Harriet Lewis' "Little Make-up Bar." Miss Lewis tends bar, and, after you've cleansed your skin, she'll give (yes, *give*) you a complete make-up and send you out sparkling and bright. She makes all of her own creams and foundations.

She'll blend your powders right then and there—a light one for evening, if you want, a darker one for day. She believes that most of us wear too dark a powder all the time, and she thinks our lipsticks aren't dark enough. But all this you can see for yourself at 308 East Seventy-Ninth Street.

NOW! ALL YOU'VE LOOKED FOR IN A LIPSTICK

In Tangee's New Improved Satin-Finish

AN ANNOUNCEMENT

by Constance Luft Huhn

Head of the House of Tangee,
Makers of the World's Most Famous Lipsticks

ARE YOU ONE of the thousands of women who have longed for a lipstick with a softer, glossier sheen . . . an alluring satin-finish? A lipstick, *not too dry—yet not too moist*...that strokes on so easily, so smoothly, it almost applies itself? A lipstick that stays on—I *really mean stays on?*

After two years of almost ceaseless effort to blend all these qualities into a single lipstick, we, at Tangee, are happy to offer you our new and exclusive Tangee SATIN-FINISH!

SATIN-FINISH, we believe, is the most important announcement Tangee has made in years. SATIN-FINISH means that you now may have—not only Tangee's gloriously clear shades that blend so perfectly with your complexion; not only the famous Tangee cream base that feels so soothing to your lips—but the exquisite grooming of a SATIN-FINISH that lasts for hours and hours.

So whichever shade you like best—whether it's Tangee Natural, the lipstick that changes on your lips to produce your own most becoming color—or the more brilliant Tangee Theatrical Red—or Tangee Red-Red, the rarest, loveliest red of them all . . . each now flatters your lips with a new and alluring Satin-Finish.

TANGEE RED-RED

..."Rarest Loveliest Red of Them All."
...harmonizes with all fashion colors.

TANGEE THEATRICAL RED

..."The Brilliant Scarlet Lipstick Shade."...always flattering.

TANGEE NATURAL

...Orange in the stick, changes to produce your own most becoming shade of blush rose on the lips.

TANGEE *Lipsticks*

WITH THE NEW SATIN-FINISH

"A company that has pleased the women of America with over 100 million lipsticks can't help but learn every possible lipstick requirement," says Constance Luft Huhn, head of the House of Tangee. "We've listened eagerly and patiently to thousands of suggestions and comments—yes, and criticisms, too. And we are constantly seeking to improve our Tangee—to give it exactly those qualities you tell us you want in a lipstick. That is how our new and exclusive SATIN-FINISH was created. *You* wanted it—we produced it!"

The pseudo-suit* for double duty lives

It looks like a suit, but it's really a dress with a jacket! Designed to take you smartly through your busiest day. Worn with the jacket, it's trim enough for office or defense work—without the jacket, its brilliant flower-printed top is gay enough for informal dining or whatever-may-come-up. Made of Bonita, a Hayman fabric—woven of Tubize rayon yarn. Jacket and skirt in Bonita Crepe, in navy, black or brown with vivid printed rayon top.
Also in all solid color (aqua, blue, rose, green, navy or black) with dramatic jeweled buttons.
Sizes 12 to 20. Around $15. For the name of the store nearest you, write to Samuel R. Parnes Company, 1400 Broadway, New York.

*Underscored by VOGUE as a Smart Fashion this year.

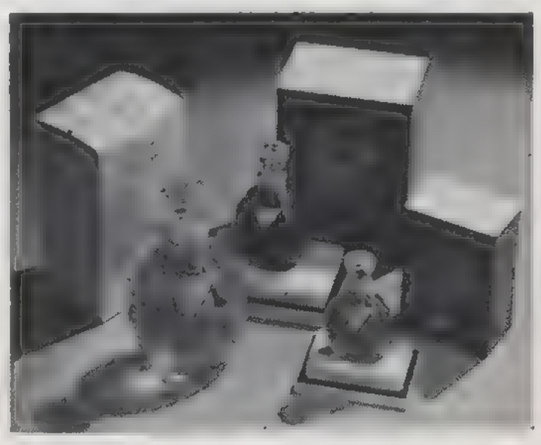
The Tubize Certified Quality Label is your assurance that the fabric has been tested and is certified for wearing quality, color, and cleanability.

TUBIZE certified quality RAYON

Pronounced "Two-Bees"
TUBIZE CHATILLON CORPORATION

DISCOVERIES IN BEAUTY

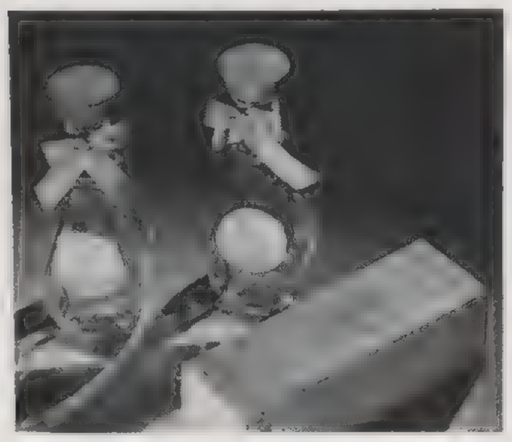
ONE or two scents, one or two lipsticks or shades of face powder, are hardly enough properly to See You Through your beauty life the year 'round. Have several odours on hand, vary them according to the time of day or night, the mood you're in, the place you're going. File away the others when you're not using them, tight-stoppered, in the dark.



Vigny's "Beau Catcher," in perfume and cologne, is a spicy, fresh scent with a bright, saucy lilt. (Saks-Fifth Avenue.)

Ever since the days of Queen Elizabeth, the pomander-ball has slipped down the distaff side as an ornament, a sachet.

The Herb Farm Shop Ltd. introduces "Pomander Toilet-Water," that borrows the light, orange-and-clove fragrance of the original pomander-balls. (Bonwit Teller has this.)

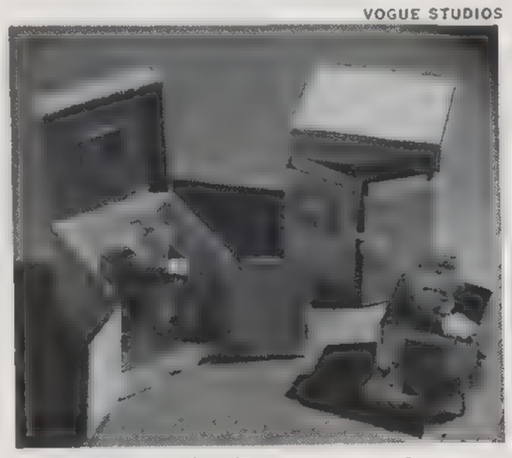


"Sleeping Eau de Cologne," in a whorled glass candlestick capped with a red glass flame, completes Schiaparelli's trilogy of colognes which already includes "Shocking" and "Salut." Rub it on after your bath, or shake a few drops into the tub before you bathe, to scent the water. Its odour's soft and sweet, so supplement it, if you want, with Schiaparelli's "Sleeping" perfume. (Bergdorf Goodman.)

Suzy's latest flight of fancy is a miniature replica of a hat-stand that she uses in her salon.... On three curved, gold-covered wires, it holds Cellophane hat-boxes, each tied with red ribbon, each filled with a tiny bottle of "Ecarlate de Suzy." Keep one on your dressing-table, one in your hand-bag, save the third for the guest-room, and use the tree as a full-sized hat-stand. (From Jay-Thorpe.)

One of the secrets in using perfume is to camouflage its point of application. Let its scent *seem* to emanate from the whole of you and not from any particular place. To help you, Scherk has made sachet, perfume, toilet-water, talcum, and brilliantine, all in heady "Mystikum." (At Macy's.)

VOGUE STUDIOS



"It's You" by Elizabeth Arden has long been a favourite in its tall, hand-and-bottle container, but just recently Miss Arden has brought out this delightful fragrance in two smaller, squatly square bottles, which you see here. (Lord and Taylor.)

Consider your perfume as an expression of your personality, wear it as faithfully as you do your lipstick. But remember that your sense of smell quickly loses its normal reaction to a repeated stimulus, so don't overdo the application of any one perfume because you think you can't smell it...other people can.

Not to be Overlooked—
Marlboro
America's Luxury Cigarette
Discerning men prefer them —
Smart women demand them!
IVORY TIPS
MARLBORO
CIGARETTES
Belgard
IVORY TIPS — PLAIN ENDS — BEAUTY TIPS (red).

COCHINELLE

brilliant new

"South-of-the-Border" Make-Up

by Helena Rubinstein

From the pageantry of color that is Mexico—the jeweled splendor of a toreador's cape . . . the blazing-bright skirts of the women of Tehuantepec—Helena Rubinstein, on her recent tour of Mexico, singled out this one dominant, vibrant red to light American lips and fingertips with *exciting* new beauty.

Whether you are blonde . . . brunette . . . Titian . . . your beauty will be more intense . . . more romantic . . . more provocative with COCHINELLE!

COCHINELLE in Helena Rubinstein's famous velvet-textured lipsticks, 1.00, 1.50. Rouge, 1.00. Nail Groom, .60. With black Waterproof Mascara for dark, luxuriant lashes, 1.00.

Cochinelle Treasure Chest—complete make-up in a hand-decorated, miniature Mexican Wedding Chest, 5.50. Wedding Chest alone, 2.50.

helena rubinstein

715 FIFTH AVENUE

NEW BASES FOR SPRING

HERE are more new decorative corsets to go under spring clothes. (There are more on page 73.) See how pretty they are. See how new and practical—for all kinds of figures; all kinds of occasions. There's an all-in-one that's designed to go under slacks—you can go from your desk to first-aid class. Pantie-girdles made to stay just so—even when you're not wearing stockings. And brassières and girdles that match—to give you a sleek "all-in-one" look plus the perfect fit of two separate pieces.

1

1. To go from desk to first-aid class, with suit and slacks—a pantie all-in-one of laton satin with power net sides. Faggoted; lightly feather-boned. This is a "Corsetry" all-in-one. Best

2

3

2. A new cut keeps it in place—this Formold pantie-girdle. Nice when you go sans stockings. Nylon taffeta brassière. Both from Bloomingdale

3. Narrow rows of elastic keep Carter's pantie-girdle in place...no need of stockings. Maiden Form "Adagio" brassière for the young. Both: Best

4

5

4. To give you an all-in-one look with a two-piece fit—Edith Lances girdle and brassière to match. Of printed nylon taffeta. From Saks-Fifth Avenue

5. Faggoted seams on this controlling girdle made by Formfit; brassière to match. Nylon taffeta; Inviz-a-Grip garters. Arnold Constable

Whether in a revealing uniform or the smartest of "off-duty" clothes, women are always more vital and effective when they KNOW they LOOK well! Lily of France corseting not only gives you a beautiful figure but its expert fitting and design assure you the sustaining support so essential to your reserves of energy.

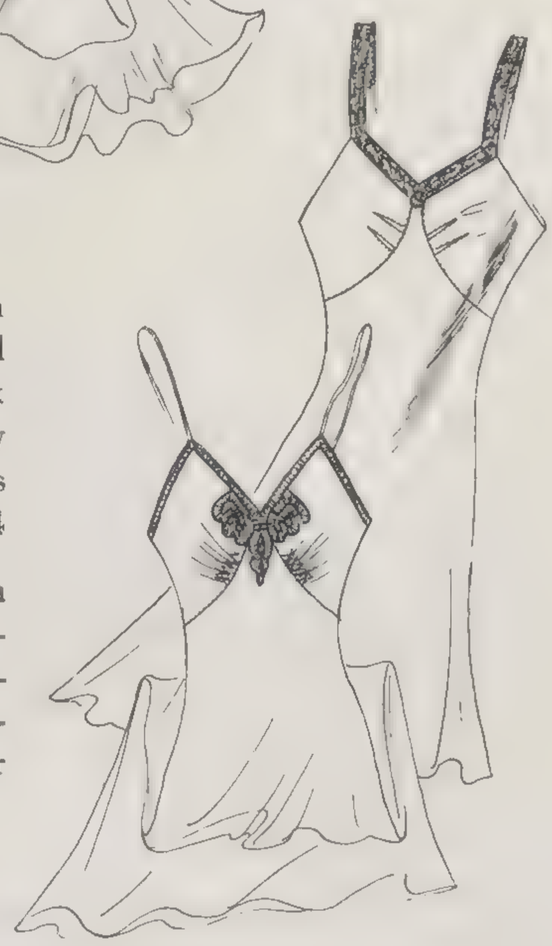
Lily of France

DUO-SETTES FOR $8.50, $10, $12.50 OR MORE; STEP-INS $5.95 OR MORE
ALSO MAKERS OF MME. IRENE DUO-SETTES AND STEP-INS

IT FEELS LIKE SILK

NICE compensation for the growing scarcity of silk—this fine rayon crêpe. It has what the makers call the "Superlative New Finish." This makes it feel like silk; makes it perfect for lingerie. And in this Yolande lingerie, there's the same expert hand-work and careful details you've found in their silk things. • This Yolande lingerie is at Franklin Simon and J. W. Robinson

Pale blue nightgown of beautiful rayon crêpe. To emphasize a tiny waist—insert of imported lace; belt tied in back. About $6



Far right: Pink rayon crêpe slip; imported Valenciennes at neck and shoulders. Very sleek and smooth, this new rayon. About $4

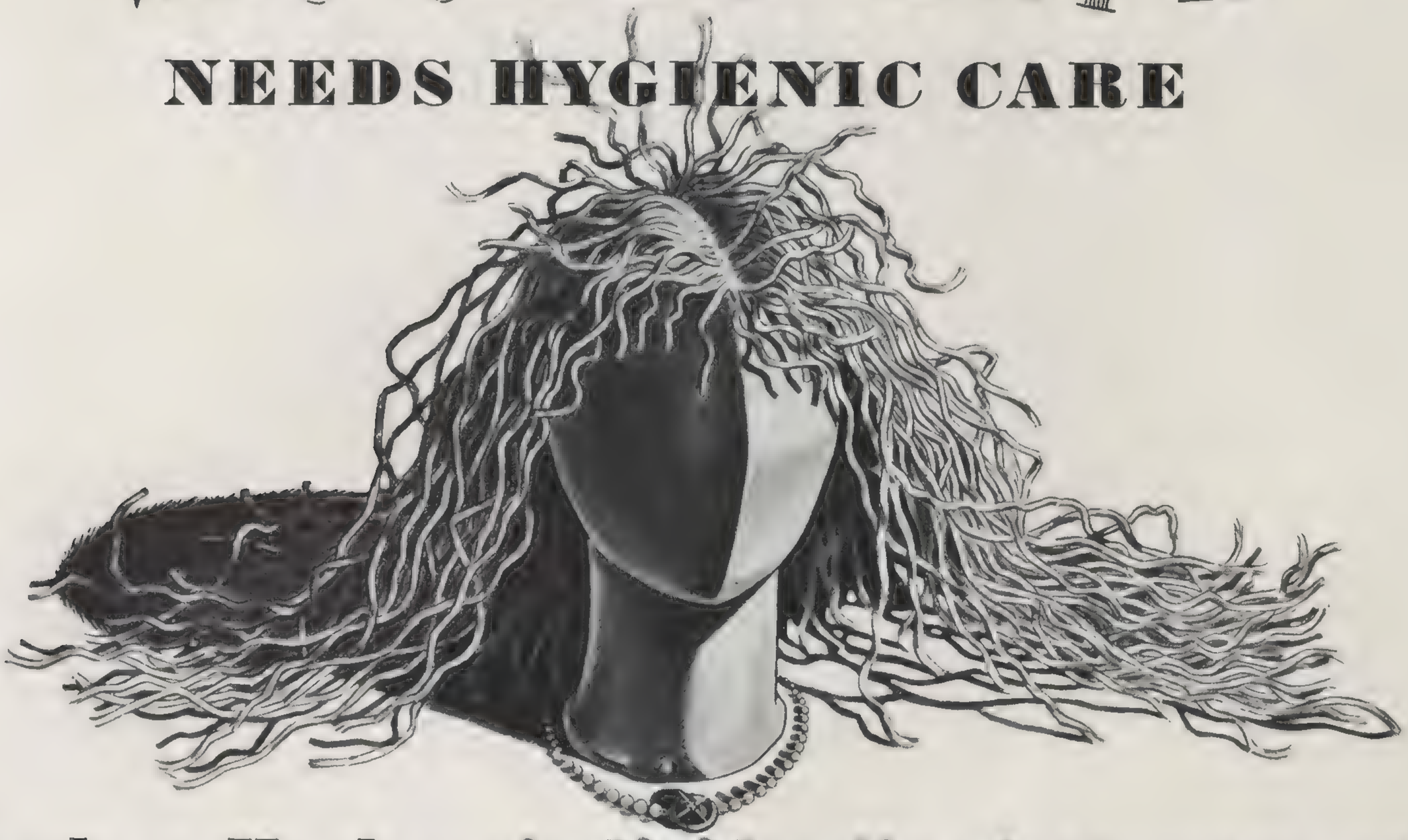
Right: Pink rayon crêpe slip with embroidery in front, faggoting at the neckline. Pretty for sheer blouses. About $4

Criss-cross bodice with bands of faggoting on a nightgown of pink rayon crêpe with a superlative new finish to make it soft and fine. About $6

Empire bodice outlined with red scroll work on this nightgown of white rayon crêpe. About $6. The skirt is voluminous

SHOCKED HAIR

NEEDS HYGIENIC CARE



Parker Herbex individualized treatments

cleanse! massage! stimulate!

• If you have dandruff, if your hair looks dull and lifeless, feels oily or like straw . . . if it falls out excessively . . . if you cannot take a satisfactory permanent . . . your troubles may be due to *shocked hair.*

What is Shocked Hair?

It is hair that has been abused by one or more of the following: Tonics of high alcoholic content . . . dust-collecting setting lotions . . . over-waving . . . harsh dyes . . . bleaching . . . steaming . . . excessive wetting . . . too much exposure to bright sun . . . improper post-operative or post-natal treatment . . . or just general neglect.

Why Shocked Hair Needs Hygienic Care

If your hair has been *shocked,* there is no mysterious cure. Common sense tells you that cleanliness, rotary massage and specially prepared Herbex stimulants (ointments and tinctures) should help you, if anything can. (In addition you may need medical treatment.) Hairdressers using Parker Herbex products are ready to give you a *free* hair and scalp examination. Ask *your* hairdresser to give you these sensible treatments. Make an appointment today.

Technique of Parker Herbex 12-Step Treatment

1 Your scalp and hair are examined to determine which preparations are to be used.

2 Your hair is combed to free it from tangles.

3 Herbex preparations are heated and necessary Herbex tinctures added, then applied to scalp and hair.

4 Your scalp is manipulated by hand until completely loose and free.

5 Your head is covered with a clean towel and preparations allowed to absorb 15 minutes.

6 Your hair is shampooed. Three separate soapings and thorough rinsings are given.

7 Heavy moisture is removed with towels and fluffing.

8 Special Herbex mixture is applied to scalp only.

9 Another Herbex mixture is sprayed to length and ends of hair. Correct Herbex ointment applied if needed.

10 Thorough massage of the scalp brings blood coursing freely into the scalp.

11 Your hair is now combed and brushed.

12 For certain conditions other Herbex tinctures are applied. Your hair is then set and dried.

HOW WILL PARKER HERBEX TREATMENTS AFFECT A PERMANENT WAVE? (1) Will they make the wave softer? (2) Will the wave last longer? (3) Will it set more easily? These and many other questions are answered in the new Parker Herbex informative booklet, "Head First for Beauty". Write for your copy now. Parker Herbex Corp., 607 Fifth Avenue, New York, N. Y.

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COUTURE COLLECTIONS

(Continued from page 51)

NEW WAYS OF PRINTS. You'll want a print this year some place in your wardrobe, but it must be in an unexpected place and never commonplace. Consider, perhaps, the beautiful Balinese print, all tan and black shades, which Arthur Falkenstein drapes into an afternoon skirt and attaches, unexpectedly, to a black sweater top.

Very cool and sheer and loose jackets of print, worn over plain monotone dresses, are an innovation at Henri Bendel. And stripes and prints make perfect bags, gloves, and hats everywhere.

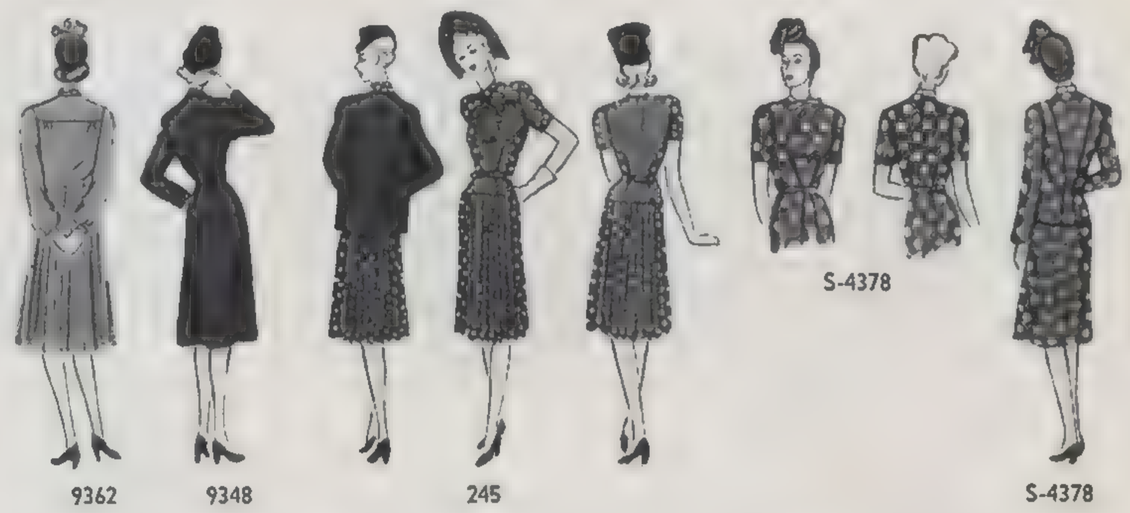
So widely spaced are the huge pink roses on a black chiffon evening dress at I. Magnin's that they appear hardly more than six or seven times on the whole bodice and full skirt.

COUTURE-CONSCIOUS COLOURS. Clover-pink is the new colour that Bonwit Teller is concentrating on—a shade slightly less shocking than shocking. Clear Chinese yellows and reds as well as golden beiges and naturals are Valentina's preferences. Chamois-yellow and powder-pink colour both the day and evening clothes of Irene's collection at Bullock's-Wilshire. And one of her most successful suits is a soft grey dressmaker suit, with inserts of white. Most of her suits are belted, with normal shoulders, skirts longer and tapered.

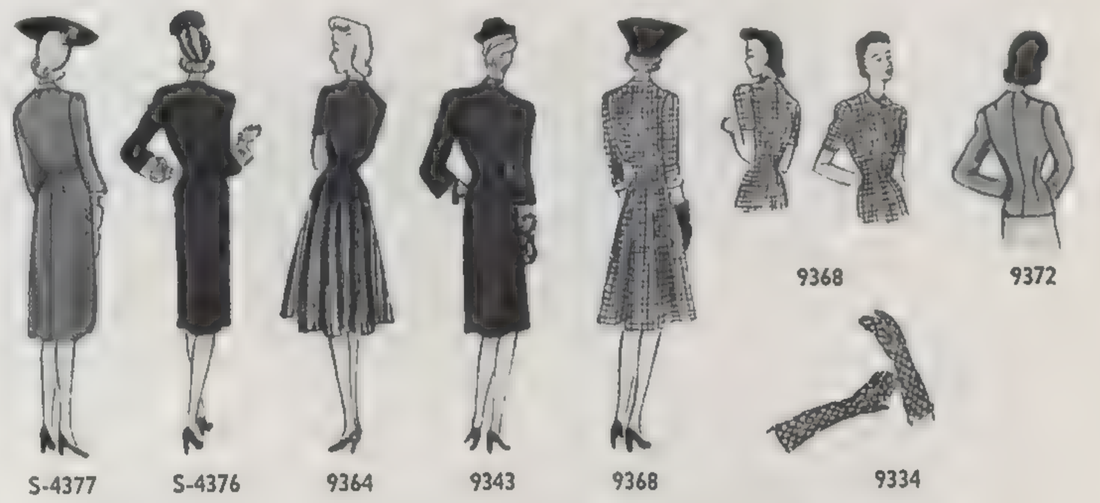
Green, all the shades of green so becoming to his wife, Janet Gaynor, are shown throughout Adrian's new collection. Yellow is another colour he likes; for that matter, yellow is seen from coast to coast.

HAT HEAD-LINES. Small and appealing are most of the new hats in the *couture* collections. Satin is one of the most shining successes at Bergdorf Goodman's. Black satin postilions trimmed with white tulips, for instance. Or stitched navy-blue satin hats. Straw as yellow as Kansas corn suddenly seems as urban a hat material as exists. A beautiful example is a corn-straw consisting of two disks that sit on top of your head; white daisies sandwich between the disks, and more daisies edge the veil. For evening, Bergdorf Goodman wreathes your head in a

DESIGNS FOR DRESSMAKING



These are additional views of the Vogue Designs for Dressmaking shown in colour in greater detail on pages 58 and 59. They are designed for sizes: No. 9362, No. 9348, and No. S-4378, in sizes 12 to 20 (30 to 38) and 40. Vogue Couturier Design No. 245 is designed for sizes 12 to 20 (30 to 38)



These are designed for sizes: No. 9364, "Easy-to-Make," No. 9368, "Easy-to-Make," and No. S-4376 in 12 to 18 (30 to 36). No. S-4377, in sizes 12 to 20 (30 to 38). No. 9343, "Easy-to-Make," in 12 to 20 (30 to 38). No. 9372, "Easy-to-Make," in 12 to 20 (30 to 38) 40 to 46. No. 9334 in glove sizes 6 to 7½

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 16j.

COUTURE COLLECTIONS

(Continued from page 94)

peasant coronet of brilliantly coloured sweet peas that ties around your head with fuchsia satin ribbons. Very Hungarian, very lovely.

Tiny white felt hats trimmed with black velvet and clouded with yards of black veiling are the new charmers in Henri Bendel's collections. All are small, brims straight or rolled up on the sides. Here, too, are bold-striped silk hats—pert sailors in blue and white that sometimes hold aloft a huge pink rose on the crown. Here, too, is an enchanting yellow straw hat, worn well off the face, trimmed with scores of small black velvet bow-knots.

Bali and the East Indies are the inspiration of the new hat designer, Joseph, at Saks-Fifth Avenue. On each car, he puts great bunches of white flowers, tying them on with a fuchsia pink satin head-band. Plump ripe cherries decorate one snood, cherries tumble down the side of a white jersey turban; another snood is twined thick with leaves...the whole series is madly decorative.

In this collection, too, is a series of big-brimmed hats, worn off the face and held on by jersey skullcaps. One of these is of white Panama, a big saucer with its underbrim embroidered with a vine design of black paillettes.

DINNER-CLOTHES (LONG SKIRTS). The perfect dinner costume, these nights, is the one you can put on and forget—something with effortless charm, an uncomplicated, unfussy costume that leaves you poised and pretty. Hattie Carnegie proposes several that are beautifully compatible with the times. Soignée suits of black silk organdie; the brief jackets made of two layers, lest they be too transparent; the skirts slim with just enough fullness for grace; the blouses often froths of white or pale pink, fragile but not helpless.

In the same spirit are the new shantung suits made for you by Bonwit Teller. One is in that new shade of clover-pink, its jacket embroidered in black. Another is in natural colour, the jacket embroidered in black and gold. Both have dresses with just a little fish-tail flare at the back of the skirts. But for all their conservative lines, they pay you big compliments.

Often, there's unrest at the hem-line of the 1942 dinner-dress. Frequently, hems dip low in back, slide up in front. A fine example of the wavering hem is the one on page 54—a black crêpe dress with a draped tunic and two ankle flounces of lace that cascade lower in back. It's a dress by Bernard Newman, one of the designers on I. Magnin's staff. (Others include Madame Jeanne, Henriette de Clert, and the expert suit man, William Concolino.)

Among other distinguished dinner-dresses at I. Magnin, there's a lovely one in misty grey, printed with enormous sprays of white lilacs. A figure-hugging sheath of black crêpe, worn with a full-length cape of black lace. And a dress entirely of black lace.

Investments with Interest

Today you are buying long-term clothes. Staunch. Tireless...and untiring. A&F has always believed in the breed, from the day we opened the first woman's country clothes department years ago.
But they are not grimly practical. Their lines remind you how good a feminine figure looks, in this world of uniforms.

Long-lasting imported tweed for this wear-over-everything topcoat. Coat, $95. Imported felt hat, $10.75.

The same imported tweed makes this suit. Squarish young jacket. $95. Tweed sailor, $18.75.

Models tailored in our workroom

ABERCROMBIE & FITCH CO.

MADISON AVENUE at 45th STREET, NEW YORK

New

1-MINUTE MASK

glamour way to help your skin look FRESHER, SMOOTHER, SOFTER

Yes—you'll find this delightful *new way* to use Pond's Vanishing Cream—as a 1-Minute Mask—is a real gift of glamour.

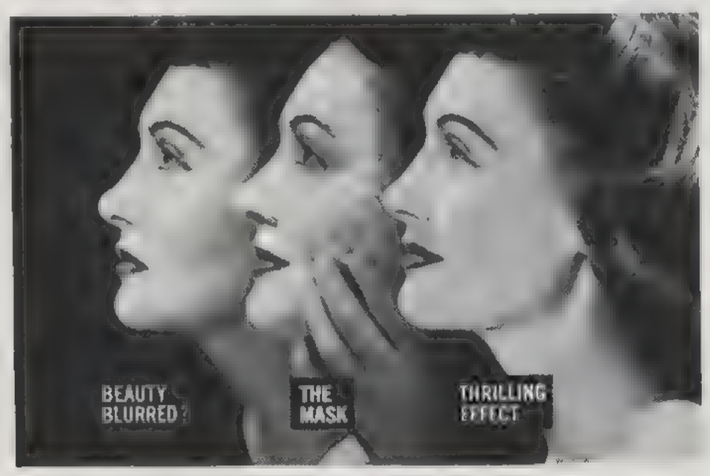
So quick! So simple! It's making beauty news for women everywhere!

To give *your* skin this Glamour Mask—smooth Pond's Vanishing Cream *thick* over your face and throat (except your eyes). Leave 1 *full* minute. Tissue off excess.

You'll *love* the brighter, *fresher* look of your face after it! And the softer feel of your cheek!

Use this 1-Minute Glamour Mask 3 or 4 times a week, in the morning, evening or during the day!

Mrs. David S. Gamble, Jr. (*the former Frederica Vanderbilt Webb*) *says, "I'm telling all my friends to try this 1-Minute Mask with Pond's Vanishing Cream."*



Dried surface cells, tight-sticking dirt particles may darken skin, make your complexion look dull.

1-Minute Mask's "keratolytic" action gently helps dislodge and loosen such surface scurf.

After 1-Minute Mask see how much fresher, softer your face looks! It takes make-up beautifully.

FAMOUS POWDER BASE, TOO

Always smooth on Pond's Vanishing Cream lightly before you powder. It gives a flattering, soft, mat finish. Helps protect face from wind and winter chappings. Powder goes on smoothly—clings for hours.

FREE . . . 1-Minute Mask

POND'S, Dept. 11-VC, Clinton, Conn.
Send me FREE sample tube of Pond's Vanishing Cream—so I can try the 1-Minute Mask—the new way to use this famous cream.

*Name*_____

*Address*_____

(Offer good in U. S. only)

YOU'RE ON THE AIR, NOW

(Continued from page 36)

mirror which Napoleon gave to Madame Walewski, and, when you press a button at the bottom of the handle, a small golden rose at the top of the mirror opens, and a little bird pops out and sings. He held it close to the microphone, and it was strange to think that the liquid notes heard by a lady beloved of an emperor a hundred and thirty years ago were sounding soft and clear across a land, which, if she thought of it at all, must have seemed to her an eternal wilderness. There was a lump in my throat, because delicate and tinkling airs always touch me, and I am more moved by a music-box than by Wagner.

And Lady Mendl

We also brought to the microphone that prodigious old party, the cornerstone of café society, Lady Mendl. She had recently arrived from Europe, the swankest refugee, complete with Rolls-Royce, maid, secretary, Sir Charles Mendl, Johnny McMullin, and two miniature dogs, and had established herself and retinue at the St. Regis, where she promptly redecorated her suite. The hotel was delighted, because when she moves from one suite into another, which happens frequently, they are able to rent them immediately at high prices, on account of the Elsie de Wolfe touch. Within the green walls, against masses of white flowers, she entertains profusely at cocktail parties, and the cracked, raucous voice of the hostess may be heard echoing down the corridors as she receives her friends, exquisitely dressed and looking like a chic old bug, her eyes snapping, a pert velvet bow in her hair.

Once she got a taste of ether, Lady Mendl was crazy about radio and wanted Bill to get her a program of her own. Bill admired her because she was so mettlesome during the broadcast, putting in the expression, thumping the table, and jingling her bracelets, and, when the portable microphone hindered her from reading her script, she pushed it firmly away with a fine disregard for the listeners-in. We enjoyed it, but the engineer went slightly mad, and Bill tried to dissuade her from the idea of a program of her own, fearing she was perhaps too perishable for twenty-six week options, but I'm not so sure myself. She is a hardy perennial.

One of the most able and human women I ever interviewed was Henrietta Additon, the superintendent of Westfield State Farm, the women's prison at Bedford Hills, New York. She is a kindly and humorous person with a zest for life, remarkable in one whose days must be largely devoted to much that is gloomy and tragic. She told me something of the great strides being made in women's prisons, the efforts to rehabilitate the girls, to give them interests so that they may find some happiness even in jail, but much that she said we couldn't use on the air, for fear of arousing the displeasure of the Philistines and politicians if they heard that prison wasn't unadulterated hell. She told me that pregnant women are frequently brought into detention houses, but at Westfield Farm they go outside for the birth of their babies, so that no child shall carry through his life the stigma of having been born in jail. The babies are kept in a nursery just outside the prison walls, and the mothers are allowed to see them frequently, until they are a year old, when they are sent away.

She was interested in my interest in her job, and told me that her friend, Miss Fannie Hurst, had said I was very nice, but frankly she couldn't imagine my caring about penology. There she was wrong, but it reminded me a little of the time a reporter asked Sibelius what he thought of Stokowski, and the master answered that he thought him a fine man, very interesting, very interested in many things, and he added, "Not, I think, in music."

When I asked Miss Additon if some such social work had always been her ambition, she answered, "Heavens, no. When I was a kid I wanted to be a professional baseball pitcher. I had a really good curve."

The Great Di Maggio

My acquaintance with baseball players is slight, but I know the best, for Mr. Joe Di Maggio and I are on limited, but cordial terms, and I can say "Hello, Joe" any time I meet him in Toots Shors, and he knows who I am. The fact that he is friendly shows a generous nature, because my ignorance of baseball is so abysmal that he must have found conversation with me uphill work. When he came to the house for the interview, he was accompanied by four or five large men who all sat around in complete silence, except for the abrupt guffaws they emitted at every question I asked him.

My husband was also present, enjoying himself, rather cruelly I felt, and my stepson, Bill, aged fifteen, who had come on the run when he heard the

FEATURES . . . FACTS . . . FUN

In April 1 Vogue, coming next, look for a brilliant roster of Vanity Fair features. Sylvia Porter will answer questions about wartime economics...Kay Boyle will tell about "The Women of Europe," silent and brave... Mrs. Suydam Cutting will write about beekeeping (her own)...Ludwig Bemelmans will sketch his "Splendide Apartment."

April 1 VOGUE, at Your Newsstand March 24

YOU'RE ON THE AIR, NOW

great Di Mag was to be at the house. Young Bill didn't laugh at my boners. He just shook his head in sad bewilderment and said, "Gee, Ilka," in a hopeless tone. Mr. Di Maggio was charming, and neither laughed nor looked pained, but tried ever so patiently to explain the esoteric mysteries of hitting safely in consecutive games and striking out.

We touched on other topics, as well, because Joe owns a restaurant, The Grotto, on Fisherman's Wharf in San Francisco, where he and his five brothers grew up. I gathered that the diamond king was doing all right on his little flier in the culinary department, and that he is his own largest consumer of *chiappino*. He says it's a seafood dish with red gravy, and you have to wear a catcher's mask to eat it.

Who's disreputable?

Another gourmet of renown, Mr. Maury Paul, has also been our guest. Mr. Paul would be that Cholly Knickerbocker who dishes out to his gaping public the doings of the *haut monde*, the chronicler of the births, deaths, marriages, and recurrent divorces of the inmates of the *Social Register*. The Paul style is richly besprinkled with quotation-marks around words which seem quite run-of-the-mill to other writers: home, party, gag, social refugees, hubby, youth, deb, no news, and such names as Jack, Sonny, and Bea. But I like it; I think it shows a spirit, not blasé; one still alert to the commonplace. I have kidded Maury about this habit, and he says cheerfully that there are so many words he's uncertain of that he does it for protection; if anyone calls him to task, he can always say he was only kidding.

He has worked for Hearst for the past twenty-five years, and his column of social gossip is syndicated in more than one hundred and nineteen papers. If it is the servant girl's delight, it is also pored over by the spot-lighted creatures whose doings it retails, with the same avidity with which actors read their notices.

This fact was brought home to him at his first meeting with Mrs. Cornelius Vanderbilt. "To tell you the truth," he recounts, "I'd been writing pretty freely of Mrs. Vanderbilt's comings and goings for a good many years without ever having met her. One day I was unexpectedly introduced to her at a luncheon of Vincent Astor's. She fixed me with a fishy and hostile eye; I gulped and said, 'Mrs. Vanderbilt, I'm really not the disreputable person you must think me.' For an instant she did not reply, then her eyes began to twinkle. 'But, Mr. Paul,' she said, 'after reading about myself in your column all these years, I had concluded I was the disreputable one.'" This, it seems, cemented a bond which still endures.

Of all the people I have interviewed on the air, and there have been dozens of them, I regret to say that the dullest are the actors. To be sure, they speak up, and they have a sense of timing, but their lifelong training undermines them; they have nothing amusing to say on their own, and you have to pro- (Continued on page 98)

FIESTA—a softly tailored semi-dress glove with fascinating side shirring. Liberty Red, Black, White, Navy, Dusty Pink, Dusty Blue and Pebble Beige. $1.

EVERY GESTURE A THING OF BEAUTY

. . . when hands are gloved by Sendra

Lure of spring in the air—lilting allure and loveliness in these gracious gloves by Sendra—their charm gathered from far afield. A deceptive, Latin American simplicity marks "Fiesta"—sleekly, suavely adroit. "Petunia" breathes the spell of a tropic garden. "Streamliner", with its hand made French knots, shows the slenderizing technic at its best. Gloved in the supple beauty that Sendra creates so perfectly, your hands seem to express the very springtime of life itself.

Ask for Sendra Gloves at finer stores everywhere . . . excitingly moderate in cost.

STREAMLINER—unequalled for slenderizing the hand. Black, White, Navy and newest Latin-American colors. $1.

PETUNIA—dressmaker detail, with petal top. Black, White, Navy, Dusty Pink, Dusty Blue and Pebble Beige. $1.

Sendra

EISENDRATH GLOVE CO., 2003 Elston Ave., Chicago
Official glovers to American Airlines

YOU'RE ON THE AIR, NOW

(Continued from page 97)

vide the material. Give them the script, tell them to read it, and they do all right. Try to get them to tell you entertaining stories about themselves, and you're up against a stone wall.

Some of the notable exceptions to this are Cornelia Otis Skinner, Howard Lindsay, and Tallulah Bankhead. The first two are, after all, writers as well as actors, and so their brains are more spry, and Miss Bankhead is a colourful belle with a mind of her own and an eloquent tongue.

When Tallulah was on the program, we had a fine display of the censorial mind at work. When *Penthouse Party* switched to a different network for the summer of 1941, everybody said to me, "You'll love it over there. They're heaps more lenient and human. You'll be able to get away with lots of things this set-up frowns on. It's kind of cozy." It is, eh? I find that censors are censors, regardless of the network they serve, and muzzling of free speech is enforced with a practiced hand.

Off the air

In the Bankhead interview, I had Tallulah saying in reply to some remark of mine about her success on the London stage, "Well, Ilka, I love England. You know I lived there for many years." This apparently innocuous statement was not allowed, on the grounds that it was British propaganda. The Intellects changed it to read, "I love the English theatre." Tallulah, at the time, had a lion cub named Winston Churchill, which name was likewise anathema to the censors, but that one we slipped in anyhow. When I asked her what she called her pet, she replied, "A courageous lion? Why what else could he be named but Winston Churchill?", and the audience burst into applause.

I battled over the "I love England" business, pointing out with what I hoped was scathing sarcasm that our relations with England were, on the whole, friendly, and that would they review the newspapers of the past few months they would find some interesting items anent lend-lease bills and destroyers. My battle was in vain, however; the offending line was removed. "But why don't you say it, anyhow?" people ask. The reason is because it's useless; the master control will take you off the air.

The networks' alarm that the talent might, in even the most innocuous terms, express a personal opinion about the war (before we were in it) was pitiable. One may protest that, as a rule, their changes in no way impair the literary integrity of the speaker's deathless prose, but they rankle at the time and are an interesting side-light on the breathtaking feats of egg-walking performed by the major networks.

Strike out lucky

Of course, the advertising agencies themselves have another whole set of taboos, which the talent soon learns they must accept—or else. It is death to mention the word "lucky" on the Camel program. One may not say, "What a lucky break," or "You lucky boy," which sometimes leads to such circumlocutions as, "What a fortuitous circumstance," and, "You favoured child of fortune." The word "strike" is also anathema, and it is the copywriter's headache when he must write a whole commercial on bowling without once mentioning the obscene syllable. When I interviewed Joe Di Maggio, it was a neat trick not to let it slip when discussing baseball.

I understand that packers are just as bitter. On the Armour program, no one is swift; they are quick, brisk, or agile. And on the Swift offering, knights in armour are taboo. It is a lamentable truth that a remunerative and once free element, the air, is permeated by fear. The talent fears dismissal by the advertising agencies; the agencies fear their client's whims and the withdrawal of accounts; in a showdown on material or policy, the clients must bow to the networks, who in turn live in dread of having their license revoked by the Federal Communications Commission. I suppose that the Federal Communications Commission exists in uneasy anticipation of squawks from the public should it not care for messages borne on the ether bands, although considering the quality of much of the material which the listeners endure with sheep-like submission, their revolt will probably be long in coming; over a period of time, their finer sensibilities will have been dulled by the balderdash meted out to them.

Signor Marconi must squirm in his grave when he hears some of the uses to which his great invention has been put. It is ironic that men suffered and studied, sacrificed and laboured to perfect a medium to unite all men, to disseminate knowledge, only to have ninety per cent. of the messages conveyed through it geared to the comprehension of a twelve-year-old mentality, the standard I. Q. of the mass mind. Radio, which might be an incomparable channel for enlightenment, has done more than its share to debase our intellectual standards.

MONEY AT WORK IN WARTIME

April 1 Vogue, coming next, will help you make every dollar you spend do its duty—for you; for your house; for your country. In this issue, Vogue will present new spring fashions, decorating ideas, wartime recipes, lively entertainment, stimulating Vanity Fair features—that will give you Your Money's Worth.

April 1 VOGUE, at Your Newsstand March 24

CANADIAN WOMEN CHECK INFLATION

(Continued from page 61)

around the corner can't ask for the same high prices that Main Street shops get, because his highest prices were never as high. In other words, under the new price ceiling, prices will vary, as they always have, at different stores. Competition still exists. But the highest price in any store must not be higher than the highest price in force in that store during the period between September 15 and October 11.

All-Over Price Ceilings

Price ceilings are not new in Canada. As applied piecemeal, they have been in effect since the first week of the war, with the Wartime Price and Trade Board in control. During the early days of the war, there was a flurry in sugar. Then in butter and cheese. The tremendous British demand threatened a shortage, and it wasn't until the board stepped in, stabilized prices, supplied the dealers, and reassured the public that the situation was straightened out. The United States has already faced a similar problem. Within twenty-four hours after Japan attacked Pearl Harbor, a consumer-run on sugar developed. The run dissipated more than a month's supply of sugar and forced the Government's order of freezing stocks. The Office of Price Administration in Washington placed temporary emergency ceilings on sugar—and now they're frozen at current levels.

For two years, price ceilings were put on a few foodstuffs and services in Canada. With full employment in Canada, the upward trend of prices had become too widespread and powerful to be checked by controlling the prices of a few commodities. Inflation is like a live bomb. It must either be stamped out completely, or a general explosion results. It can wreck business and smash credit.

One Woman's System

I saw how one woman kept a record of her purchase prices. A mother of four little girls, she lives in Windsor, one of Canada's industrial cities. Her husband is a foreman in a factory going full tilt on defense work. This mother feels it is her duty to her country, to her husband, to her children, and to herself to watch prices. It is a law she obeys with gusto. She knows it is a ruling devised for people like her—for families in the low-income brackets who would be the worst sufferers if the cost of living rose mercilessly.

Her account-book is an 8" x 10" stiff-backed ledger. According to instructions from the Government, she divided the pages into five columns and over each at the top were the words: "Description...Size...Quality...Store...Price." Thus it was that food came first. In sequence under the five headings were entered: "Butter...One Pound...Creamery, Grade A...Smith's Dairy...40 cents." Next came eggs. Here she wrote "One Dozen...Extra Large...Strictly Fresh...Jones Farm Produce...50 cents." Each item was listed in full detail. Only the highest price paid was there. She ignored special sale prices. They didn't count on this list.

The second largest expenditure was shelter. Even with a housing shortage in Windsor, this family has no fear of increased rents. They're frozen like everything else. Clothing took up two pages. There were painstaking notes about quality. Whether underwear was rayon or silk or cotton or wool or flannel. Whether towels were linen or only part linen. Whether shoes were patent leather, calf, kid, suède, or fabric. In the months and years to come, this record will be indispensable in comparing values as well as prices.

Toward the middle of the register operating expenses were listed. What she paid for electricity, gas, steam-heat, and water rates were carefully checked. "Only a wizard could remember all the prices paid for articles during those epic four weeks that were chosen for price ceilings," said this mother. "I add to the list from day to day."

It was the beginnings of a permanent check list—a personal safeguard against further rises in prices. As I glanced through the pages, I noticed one heading: UNDERTAKING. That was on the fixed price list, too, I was told. "A cousin of mine died early in October—during the basic period—so I asked what the funeral expenses were." She was going to be sensible about this. Laundry prices were marked down. The charge for a clean sheet can go no higher. Neither can the soap that washes it. Telegram charges were listed—so were telephone calls. Fifty cents was paid to have a skirt shortened by the neighbourhood tailor—that was listed under dressmaking. She'll never pay more.

Women's Biggest Job

With the law on their side, the women of Canada have the right to enforce the new price list. Increases above the level of the basic period are forbidden by law, and offenders will not only be prosecuted, but are liable to have their licenses to do business suspended. If the prices seem higher than the ceiling, a woman checks with her merchant. If his explanation does not seem satisfactory, she may report it in full detail to a regional representative of the Wartime Price and Trade Board in her locality. Throughout Canada, retailers are cooperating with their customers, explaining exemptions, proving price levels....

But it's up to the housewife to look after her own interest. If she didn't cooperate, the whole plan might fail. Prices might start to skyrocket. There is no compromise with inflation. The Canadian woman doesn't buy as much as she used to. There are fewer new hats around—coats are being worn the third and fourth season—meat is served only once a day, and sometimes not that.

She knows that nearly half of Canada's income goes to the war effort. It stands to reason that the good things of life she enjoyed in peacetime can't be supplied in wartime when only half of Canada's energies can be spared to provide them. She is willing to face the problem of sharing what is scarce.

Second only to bloodshed in a war is the suffering caused by inflation. Its destructive force knows no bounds. The women of Canada have the right to stamp out inflation. Of all their wartime jobs, they like this the best.

FRAGRANCE IN A NEW FORM !

Cream Cologne

Lucien Lelong's Cream Cologne is a *creamy white liquid*, completely new, unlike any cologne you have ever seen before! Cream Cologne contains an emollient base which is beneficial to the skin . . . soothing, softening, flattering. As the Cream Cologne vanishes, its heavenly fragrance remains . . . a tender, bewitching part of *you*.

Three fragrances: Tailspin, Opening Night, Balalaika
$1.50, $2.50, $4.50. (Prices plus taxes)

SPEAKING OF SPRING—

That enterprising upstart, the apron, is here merely an outline of red-and-white polka-dots, its function more decorative than domestic. Ken Classic, navy rayon crêpe; $15

Red Milan straw hat, stabbed with outsize quills. Both: Lord and Taylor; Carson Pirie Scott; also at Scruggs-Vandervoort

The hand-worked linen collar of this now-into-spring dress is the pale blue of rain-washed April skies. The dress is made of navy-blue rayon crêpe, with diagonal tucks on the bodice. About $17.

Square on your brow, this navy-blue baku straw hat, the brim circled with white box-pleated ruching. Frederick and Nelson

If you're keeping an eye on this year's ubiquitous "two-piece look," you will notice the pleated peplum of this dress.

Eyelet revers give it seasonal freshness. Navy-blue sheer Celanese rayon makes it. Under $20.

Shipshape white sailor hat with blue band and bow. At Bloomingdale's; also at Joseph Horne's

SIMPLICITY FOR SPRING

The young, gamine look of this dress and jacket goes with spring, and the young-in-looks.

The beige rayon crêpe dress has a pleated skirt, and a collar that folds over the navy-blue wool jacket, schoolboy-wise. About $15.

Continuing the sprightly mood is the nonchalant navy-blue felt beret.
All at Saks-Fifth Avenue

This pink cardigan of wool could double as a suit jacket this spring.

It is made with gold buttons, a ribbed yoke, four decorative pockets—additions that glorify the familiar cardigan. $6.

Underneath it—short-sleeved wool pull-on sweater, in navy-blue. $2.25. Helen Harper sweaters. Find them both at Macy's

HONEYMAN

This melon-yellow rayon crêpe dress is uncomplicated of cut, light of fabric, two reasons why it would be cool for summer.

Four sturdy ladybugs serve as "buttons" on it. Under $15 will buy it.

To perch on your head, a Tish-U Tex felt calot in navy-blue, with a rolled feather on the top of it. Both are at McCreery's

NEW! AMERICA'S FIRST BRA

with "THE LIFT THAT NEVER LETS YOU DOWN"

Now! The really different miracle bra—with the exclusive uplift feature that has brought fame to Hickory foundations! PERMA·LIFT makes its bow as a separate brassiere—lifting your bustline to a new young high.

The miracle happens at the base of the bra-cup where a secretly processed cushion inset softly *pushes up* your bosom, holds that firm rounded contour, never becomes limp or lax through seasons of washing and wear. Kiss the bras good-bye that pulled—put red ridges on your pretty shoulders! There's neither bone, bulk nor pull in PERMA·LIFT's gentle support.

Whether you wish to *gain* or *maintain* a smart, youthful, well-moulded bust, PERMA·LIFT flatters the flat and the firm alike. Remember—that fetchingly feminine outline is yours for keeps in this miracle bra that smiles through suds. Keep abreast of fashion in PERMA·LIFT and heighten your "vitalure"!

PERMA·LIFT bra illustrated: No. 33 of sheer NYLON $2, other styles for Junior and Average figures—$1.25, $1.50, $1.75, $2 and $2.50, at all leading stores.

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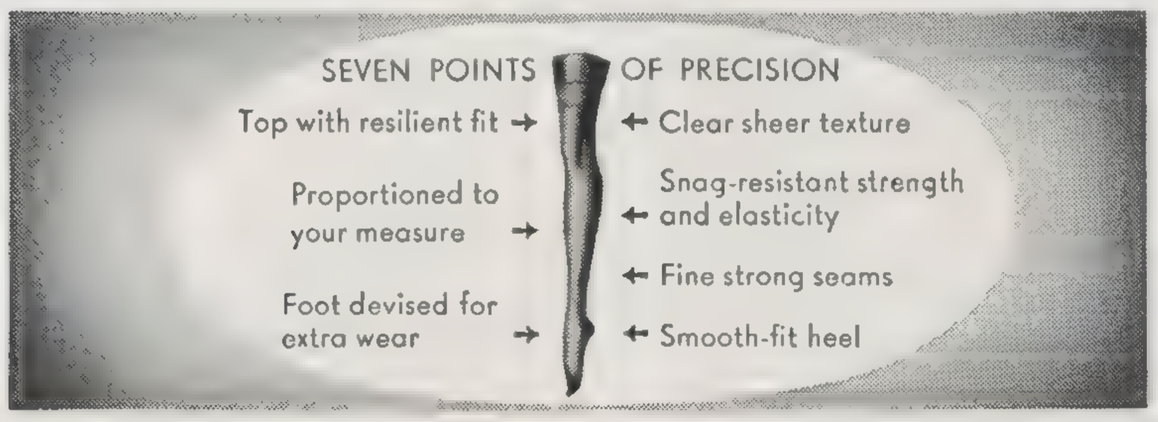

ABERLÉ INC.
385 FIFTH AVENUE • NEW YORK, N. Y.

WITH SUMMER SOON IN SIGHT

Next to seeing snowflakes, the coolest thing is to be reminded of them by this Snowkrepe print—white against black.

Of Bemberg rayon crêpe, the dress has front fullness, and gathering at the square neck. About $40.

Small white rough straw pretence of a sombrero. Both: Milgrim; also Carson Pirie Scott

Mint-julep cool is this rayon crêpe dress. Big, random bows, mingled with polka-dots, make the yellow-and-white print.

The unpressed pleats, and open shirtwaist collar make it pleasantly casual. Yours for about $17.

Equally cooling—a big shantung straw hat, the green of tree-shaded lawns. Saks Fifth Avenue

A gift to office-toilers in summer would be this dress of rayon Jersanda. Its pale grey colour and the soft shirring of the skirt are not-so-usual points in its favour. About $25.

For a contrasting touch of navy-blue, add a classic fedora with fine veiling, a bow in the back. Both at Best; also from Scruggs-Vandervoort-Barney

HONEYMAN

COAT PLUS DRESSES

TONI FRISSELL

You saw some on pages 74 and 75—spring coats and congenial dresses to go with them. Here are more good companions. For this coat goes happily over either dress. Blue coat of Forstmann wool; under $50. Koret bag. Both: Bonwit Teller; Marshall Field. Hat: Bonwit Teller

Crisp and fresh for spring: Navy-blue rayon moire dress with immaculate white piqué edging at cuffs and bodice. Wear it under that coat now; without coat later on. Costs $40. Pretty with it —the tiny sailor of white piqué, with red veiling. Both at Best; I. Magnin

HONEYMAN

One of the favourites of spring 1942—the two-piece dress that looks like a suit. This one is of Kelly-green rayon crêpe, with a fresh white collar, cuffs; hand-painted china buttons. $45. Nice with the coat above—and with others. An Eisenberg Original at Franklin Simon; and J. P. Allen

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the 247-year-old house of de Kuyper presents
DELECTA
AFTER-DINNER
Liqueur
ANNO 1695

From a highly treasured formula and two-and-a-half centuries of experience in making fine cordials, deKuyper creates for you DELECTA—the after-dinner liqueur of delicious taste, delightful bouquet and delectable all-around goodness. Try DELECTA—by itself or half-and-half with brandy. You'll like it!

There are 11 other delicious varieties of deKuyper Cordials. Ask your dealer. 86 Proof

DE KUYPER
PRONOUNCED DE KIPE-R
CORDIALS

National Distillers Prod. Corp., N. Y.

"WE HAVE WITH US THIS EVENING..."

(Continued from page 47)

like poor Cardinal Wolsey complaining that God had left him naked to his enemies.

Though men like Fadiman and Kelland are the most modest of souls, speakers, lecturers, and toastmasters alike often develop a special form of vanity. They suffer, for example, dire distress when addressing a completely unresponsive audience. I once asked Christopher Morley, the popular writer and essayist, if he was immune from that failing. "No," he said, "I don't think so, for I remember that, not long ago, in the middle of a lecture I was giving at a country club in Cleveland, I was horrified to see the occupants of the back rows marching out of the hall with almost military precision. You can imagine my intense relief on learning that the matter was not really serious. They were leaving, not because they found me lacking in personal virility or charm, but merely because the house was on fire."

Rambling and seemingly unending speeches often offer a Master of Ceremonies an opportunity for a pardonable satirical thrust.

When Wiley Post and Harold Gatty had completed their record-breaking airplane flight, they were accorded a popular reception at Los Angeles. The featured speaker, on that occasion—a declamatory ex-Senator—talked for thirty-five minutes concerning matters without any sort of relevance or consequence. The ordeal over, Eddie Cantor, who was acting as Chairman, rolled his dark and lambent eyes, and said: "If these fliers could have read that speech, they might have flown around the world again before the Senator finished it."

A Nest of Lady Vipers

Despite Eddie Cantor's skill in such slightly illicit personal attacks, it is sometimes dangerous for a toastmaster to try "scoring off" his victims. While it is a fair risk to take with masculine speakers, experience has taught me that the female of the species has a disconcerting way of striking back. Indeed I still bear the scarifications acquired in my encounters with Dorothy Parker, Edna Millay, Clare Boothe, and Gypsy Rose Lee, all of whom—seemingly tender and defenseless maidens—are, in reality, and as I know, to my cost, but cobras and vipers in a thin disguise.

But the male of the species can also, on occasions, use their fangs.

From his earliest infancy, Will Hays—our Postmaster-General under President Harding—has possessed a pair of markedly protuberant ears. It has become a legend that Hays, in introducing Irvin S. Cobb, had spoken disparagingly of Cobb's "supposed" sense of humour. When Cobb arose, he explained that "God, in designing Mr. Hays' ears, had intended to create two book-ends for a vacuum."

Another anecdote supposed to concern Cobb is that of the banquet at which he had spoken with too great prolixity. When—after seeming aeons of time—he finally sat down, Will Rogers, the toastmaster at the dinner, said: "Ladies and gentlemen, you have just been listening to the ancient Chinese sage, *On Too Long*."

On another occasion, Hays, who had been acting as toastmaster at a dinner for Will Rogers, closed his remarks by saying, "I know, and you all know, the wonders that are hidden under that old cowboy hat; the unsuspected treasures in that head."

Cobb, the next speaker, feeling that a little vulgarity might help matters along, literally sprang to his feet, and said: "Those are the first kind words I ever heard about dandruff."

The Clever Phœnicians

Clarence Darrow, at a women's club in the West, had been delivering a lecture on ancient history, in the course of which he had touched upon the arts, customs, and achievements of the ancient Phœnicians. "Oh," said the portly and laudatory Chairlady, when Mr. Darrow had run down, "how can we thank Mr. Darrow for the *fascinating* lecture he has given us tonight?"

Darrow returned to the lectern and added the following *postscriptum:* "I entirely forgot to tell you that it was the Phœnicians who first invented money."

John Burns, the famous English Labour leader, some thirty years ago, used to declare (in faintly incendiary speeches) that no man in England should be allowed to have more than five hundred pounds a year. Not long after, when he had been admitted to the Cabinet, with a salary of three thousand pounds a year, a heckler at a political meeting asked him what he could say *abaht* his three thousand quid. "I can say," replied Burns, "that I am merely accepting the union wage for Cabinet Ministers."

Ring Lardner, whose place as a writer and humorist in America can never be filled, was once asked to speak at a banquet. He sent the Chairman a telegram which was read out at the dinner: "Regret extremely my inability to attend your banquet. It is the baby's night out, and I must stay at home with the nurse!"

Ring Lardner, of Niles, Michigan

There is also a story about Lardner which Grantland Rice, who was his closest friend, still likes to tell. A Southern Colonel, after a mint julep or two, had been addressing a small audience in New Orleans concerning his distinguished family origins. His grandfather, it seemed, had been Governor of South Carolina; his uncle was, currently, the Governor of Virginia; his father had been Mayor of New Orleans; his mother's grandfather had introduced Louisiana to horse-racing, et cetera, et cetera. When he had at last trickled out, Lardner—who was preternaturally dark and tragical in appearance—stood up and introduced himself: "My name is Lardner. I was born in Niles, Michigan, of respectable coloured parents!"

One of the major embarrassments to which lecturers are submitted is that people in the audience so often look at their watches. I once asked John Erskine, the author of *The Private Life of Helen of Troy* and of twenty other excellent books, if, in his lectures, he found the ordeal particularly trying. "Not," he said, "until they start *shaking* them!"

Once, after a lecture which I had been (Continued on page 105)

Yes... style and prestige can be yours...

Your table . . . beautifully set with gleaming ALVIN STERLING . . . bespeaks good taste. It gives you pride in ownership . . . pleasure in use . . . on all occasions.

Moderately Priced . . . for Lifetime Service

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Really fine sterling (*solid silver*) . . . is designed to merit the traditions of Family Sterling. It is judged by its clarity of design, delicate balance . . . substantial weight and perfection of finish. Ask your jeweler to show you the Alvin Sterling Patterns . . . and judge for yourself their excellent qualities.

FREE We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address.

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THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for Fifty Years
PROVIDENCE · RHODE ISLAND

"WE HAVE WITH US THIS EVENING..."

(Continued from page 104)

giving at the University of Pennsylvania, the question period had been unduly prolonged. I inquired, finally, if there were any more questions. A young man raised his hand, "What time is it?" he asked.

During the last World War, Richard Le Gallienne, the delightful English essayist and poet, had been engaged to address an audience in Brooklyn, on the romantic revival in English poetry—Shelley, Coleridge, Keats, Byron, Wordsworth, et cetera. The committee, unable to find a suitably intimate hall, had been forced to hire a section of an armory. But, as a blizzard was raging without, less than forty brave souls had ventured into that vast and vaulted chamber.

Le Gallienne—who looked the typical, starry-eyed dreamer—gazed into the far reaches of the hall, and began with this really charming little preamble: "Ladies, and gentlemen, and what, apparently, are interminable rows of empty seats—"

The following story is difficult to track down as it has been attributed to half a dozen lecturers. The weight of evidence, however, points to Frank Sullivan, the sage of Saratoga and of the Players Club, who was asked by an elderly lady—a friend of his mother's—what his fee would be for lecturing at her club. Learning that the club's usual honorarium was $75, he offered to lecture there for nothing. "You probably have," he said, "some fund into which you could put that $75." "Oh, yes," she said, "we have a fund to get better lecturers!"

Whatever other qualities a Master of Ceremonies should possess, *sang-froid* must certainly be one of them. At a get-together in a sailor's club, in the poorer district of Liverpool, a mixed smoker was in progress. The Master of Ceremonies, who was also the proprietor of the hall, was dressed in a red neckcloth, black reefer jacket, and wide corduroy trousers. He had, up to that point, kept the affair reasonably well in hand.

"And now," he said, with a touch of unction, "we are going to hear the *lahst* number on our program—Miss Maisie Willoughby, who will sing 'White Wings.'"

A voice—from a sailor, somewhere in the hall: "Maisie Willoughby is a harlot!"

The Chairman—after prolonged whistling: "Be that as it may—Miss Willoughby will sing 'White Wings!'"

Rube Goldberg Disappoints

One's first speeches are, as a rule, rather disappointing. Sometimes they are veritable duds. There was the case of Rube Goldberg, for example—now one of the most adroit and amusing of New York toastmasters.

Soon after his first arrival in New York, he attended a luncheon at a women's club. As he had never spoken in public, he remained in a cold sweat throughout the luncheon for fear that someone (as he had heard it hinted), would call upon him. In order not to go quite mad, he fixed his gaze on a venerable Episcopalian bishop, who was to address the conclave, and who wore a little black, bowl-like cap, bordered with a narrow felt brim. Suddenly the lady Chairman pronounced the name *Goldberg*. Still terrified, the novitiate rose and delivered his first speech—a gem of fifteen words. "I would like to know what the Bishop did with the rest of his derby."

There are two stories that concern the Marquis of Hartington, who became the Eighth Duke of Devonshire, and who, when Queen Victoria offered him the post of Prime Minister, in 1880, refused the honour politely. For all his learning, charm, and wit, he was still a rambling and indistinct speaker. "I sometimes dream," he used to say, "that I have fallen asleep while addressing the House of Lords. And, to make the nightmare worse, I then awake and find the dream true."

Lord Hartington Yawns—Openly

At a dinner at Devonshire House, an imposing lady once said to him: "Lord Hartington, I must confess to being puzzled by your speech this afternoon. In the first place, I couldn't hear a word you said; in the second, you yawned quite openly before finishing." To which the Marquis replied: "My dear lady, if you had *heard* the speech, you would have yawned, too."

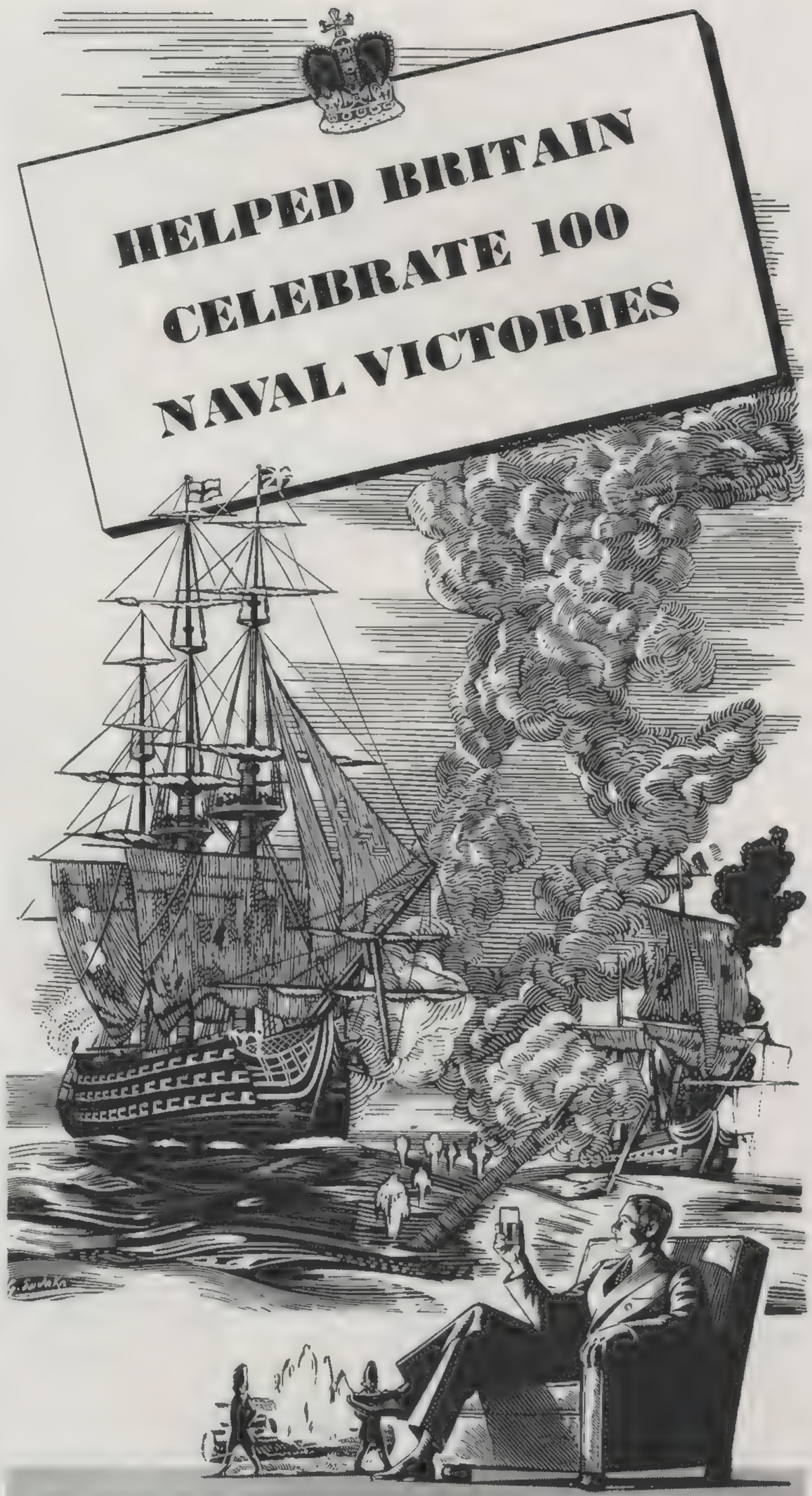
At every banquet, there is certain to be a sleeping guest. On rare occasions, he is the guest of honour. Rufus Choate (who succeeded Daniel Webster in the Senate) was, at a meeting, lauding an old lawyer who, full of years, had suffered the loss of his wife, his son, and his fortune as well. The speaker (who was then the first lawyer in America, and second only to Webster in his mastery of the rhapsodical order of oratory) was standing on a dais from which he could not see the face of the old man below him who, as it befell, had passed into a profound sleep—his white head inclined, his mouth agape. The orator—both arms outstretched—ended his panegyric by pointing at the martyr and quoting "Othello": "Not poppy, nor mandragora, nor all the drowsy syrups of the world shall ever medicine thee to that sweet sleep which thou ow'dst yesterday!"

André Maurois—the French author, lecturer, and interpreter, and liaison officer in the World War—was to deliver a lecture concerning the French dramatists. The Chairman—erudite, but a little absent-minded—had asked him, a little before the talk, if he knew his friend, Charletty, at the Sorbonne. Maurois, knowing him well, spoke highly of Charletty's attainments. When the Chairman introduced Maurois, he began: "It is an unmixed pleasure for me to present to you, Sébastien Charletty, the distinguished *Recteur* of the Sorbonne, in Paris; a genius who has long and brilliantly illumined the glorious pantheon of French...et cetera, et cetera."

It was not until Charletty's achievements had been fully reviewed that the Chairman could be persuaded to sit down.

An agency which is forever making mischief with speakers—and sometimes with the guest of honour—is alcohol, a nectar which, particularly at banquets, works in mysterious ways its wonders to perform.

The feat, for instance, of making a speech (Continued on page 106)



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SOMERSET IMPORTERS, LTD., NEW YORK, CHICAGO, SAN FRANCISCO

"WE HAVE WITH US THIS EVENING..."

(Continued from page 105)

while completely intoxicated, is, though taxing, one that can with practice and patience be acquired. In fact, James Whitcomb Riley and Bill Nye mastered it with little difficulty. But the most amazing speech of that order was the one delivered by Lord Birkenhead, before the Bar Association, on a visit to America, when he was still Lord Chancellor of England, an honour which he had received from the hands of Lloyd George.

The speech had followed a dinner at which many libations had successfully been pressed upon the Chancellor. But the dinner itself had been preceded by an hour or two at the Links Club, of which the Chancellor was then an honorary member. During that interval at the Links, cocktails in serried rows appeared upon the service table that stood before Lord Birkenhead.

Paul Cravath, who was presiding at the meeting, was beside himself with anxiety at the dinner, as the orator continued to sink lower and lower in his chair, his eyes seemingly filmy and half closed. At the coffee, Birkenhead turned to Mr. Cravath and asked for some brandy. "I can not," he said, "possibly make this speech unless I have some brandy."

But the point of the anecdote is that, only ten minutes after he had seemed to be completely *hors de combat*, he arose on the platform, reached for the speaker's desk, missed it by a narrow margin, steadied himself, and then, beginning falteringly and far away, delivered the most brilliant speech ever made before the Bar Association of New York.

Poetic License

I remember, too, an instance connected with a friend of mine—today one of the three most eminent American poets—who managed to deliver himself of a twenty-five-minute lecture while tragically far gone in wine. As soon as he had accomplished that amazing feat, the Chairlady thanked him profusely, mentioned him again by name, and joined in the continuing applause. The bewildered poet, hearing his name spoken and seeing all the hand-clapping, stumbled to his feet, stepped to his desk, and began the same lecture all over again!

At every banquet limited to men, particularly at their club smokers, there is certain to be an intoxicated, and extremely garrulous gentleman, who, conceiving oratory to be an antiphonal art, treats the audience to a running lecture of his own. Bill Nye's way of dealing with such extracurricular attractions was one I often steal, and find effective. He would point to such an interlocutor and say, "I want to thank the management for so generously providing two speakers for this evening; one for *this* end of the hall and another for *that*."

One of the wittiest speakers in New York is certainly George Church, —though that is not, precisely, his name. Twenty years ago—in the distant, bootlegging days—he developed the habit, when attending banquets, of looking upon the wine not only when it was red, but also when it was brown, white, yellow, or green.

I was to introduce him (along with Heywood Broun and Robert Benchley) to the advertising fraternity of New York whose dinner it was. Most of the diners had arrived, at the banquet room in Delmonicos, in a pleasantly convivial mood. But, in the hour and a half before the banquet was finally served, the entire fraternity decided to drink itself into insensibility. The time for the speeches having finally arrived, Benchley, Broun, and Church, when I at last presented them, were booed, derided, and pelted with *petits fours*, oranges, and—here and there—a banana or two. Speeches, I could see, were out of the question. The banquet actually ended in a friendly, but tumultuous free-for-all.

A little after midnight, I telegraphed abject apologies to the three speakers. Church's reply—received the next morning—comforted me the most: "Perfectly all right," it said, "first time in my career audience drunker than I!"

Wendell Willkie—Always Prepared

There are speakers whose personalities—gestures, hair, voice, eyes, and emotional emanations—ensure them success in any sort of oratorical emergency.

Wendell Willkie belongs, I think, within the limits of that category. When, in 1939, he first began speaking in New York, his name did not suggest any order of magic. It was during that time that he attended a luncheon of twelve hundred people who had gathered to promote art in industry.

Arriving late, he found his place at the speakers' table was next to my own. He soon confided to me that he was merely pinch-hitting for an ailing speaker, and asked me what all the shooting was about. I gave him a few inspired points, which I had intended using myself.

When he rose to speak, not fifty people in the room had heard his voice before. But, after talking for seven minutes, he had subjected the entire room to a mild order of hypnosis.

Three things I also remember: first—that he ignored every one of the suggestions I had vouchsafed him; second, that the power he generated was comparable to that of his Commonwealth and Southern itself; and, third, that he paid not the slightest heed to the matters under discussion, but wandered, with a fine, careless rapture, from one extraneous point to another, delivering an oration that would just as much have delighted twelve hundred lawyers, scientists, Methodist ministers, Congressmen, Campfire Girls, or licensed veterinary surgeons.

VOGUE COVERS THE TOWN

Americana

Today, when all America is reaching back into its past for courage and inspiration, the great collection in the American Wing of the Metropolitan Museum takes on added significance. Here the story of the American way of life is reflected through decorative art. Here are exhibited the masterpieces of early American design and craftsmanship. There are glass and needlework, porcelain and prints, furniture and silver. There are rare pieces of Stiegel glass in translucent amethyst. There are elaborate highboys in the Baltimore style, Philadelphia Chippendale chairs, superbly simple chests designed by the great Newport cabinet-makers.

Throughout the rooms of the American Wing is traced the whole development of American art, from the stark, low-ceilinged, almost Gothic "parlour from the Hart House," to the suave elegance of the drawing-room from Petersburg, Virginia.

Here is the history of American art from its beginnings in early Puritan simplicity through its first rich flush of Victorian eclecticism.

Cabaret

The most boîte-ish spot in town is probably the Ruban Bleu at 4 East Fifty-Sixth Street. The place is purposely dark, has walls of black patent leather—and it's likely to be noisy and smoky, too, but we like it.

Right now, the incomparable Maxine Sullivan sings there after eleven at night. (If you haven't heard her sing "Cockles and Mussels," then you've never really heard that Irish ballad sung.) Also on the Ruban's entertainment fare is an ingenious and ingenuous youth called Wally Boag. Mr. Boag blows up balloons! He twists them around, ties them together, gives them a frightening pinch, and, presto, you have a Dumbo-in-full-flight, a Gimmy Giraffe, or a super-elongated Dachshund. There's no way of describing this, you have to see it for yourself to feel the full brunt of its entertainment value.

Facts and figures: the Ruban only opens after ten at night, there's no dancing, and there's a minimum charge of $2.

No hunting

The Lombardy Hunt Breakfasts are just the thing for those special Sundays when you are allergic to a lazy day in bed, or a family reunion. You mustn't, of course, cherish any aversion to noise and gaiety—both are present at the Lombardy. The semi-Southern, semi-British breakfasts are excellent. And, if you're in the mood, you'll feel happy enough about the tunes Hal Hoffer bangs out on the piano.

Everything I love

There's an undeniable air of elegance about 1-2-3. This late-afternoon-and-evening spot, run by Roger Stearns, one of the town's pet pianists, is practically a must on the chic pub-crawler's list. Though the place is packing them in, it never looks crowded, never seems to succumb to night-club hurly-burly.

There's no dancing, no static entertainment. Instead, Roger Stearns plays tune after tune: from his piano ripple the sentimental songs, reminiscent stuff with just enough of the current favourites to ban nostalgia. (Practically every Cole Porter song from here to there is in Mr. Stearns' repertoire.) Notes for your cabby: the address, by some wise coincidence, is 123 East Fifty-Fourth St.

Café

There's no *chichi* or ostentation about the Café St. Denis, 11 East Fifty-Third Street. By serving good food at moderate prices, the place manages to be jammed at luncheon, pleasantly full in the evenings.

Although there is considerable choice to the *carte*, we advise sticking to the simpler fare instead of the more complicated dishes. The St. Denis has a definite flair for such straightforward cooking.

A place with a view

For one of those special evenings with an equally special beau, try the Penthouse at 30 Central Park South. The place has a semi-cozy, semi-clandestine air that couldn't be pleasanter. The main room, long and narrow and softly-lit, has an open fireplace at one end, a bar at the other. (Each end of this genial room is thus equipped to furnish its particular kind of glow.) And there is also a glassed-in terrace with a view of the Park that's hard to beat.

The Penthouse is good if you want to dine and linger, or to drop in for a night-cap after the theatre.

Noblesse oblige

If you have extra books on photography, painting, sculpture, or drawing, why not send them to the Museum of Modern Art to be distributed to Army camp libraries? The Museum, acting as a clearing-house for such donations, feels that its work will serve two purposes—will help to amuse the men, will produce some soldier art of true value.

As a matter of fact, the exhibit of "Army Illustrators from Fort Custer, Michigan," now on tour under the Museum's aegis, proves that there is genuine talent among many of the boys in o. d....

....Paintings of French children by such famed artists as Fragonard, Watteau, Renoir, and Monet, eighteenth-century toys and bibelots, books and furniture are all included in the exhibit called "The Children of France," which opens at the Wildenstein Gallery, 19 East Sixty-Fourth Street, on March 16. The purpose of the show is to help the American Friends Service Committee raise money to buy milk for France's starving children.

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CUISINE SLAV

By Nada Patcévitch

THERE was a time when I thought all Slavs were impractical, temperamental, melancholy, unreliable, dissolute, and charming. Then I married one, and discovered I was wrong on all points, but the last.

They can be madly practical, putting to shame the Anglo-Saxon and the Teuton. They can be disconcertingly down-to-earth, and heartwarmingly dependable. I imagined the dreaming Slav often sat in a corner playing the guitar, and enjoying a good cry. That was wrong, too.

And I discovered another thing: they, one and all, take a deep interest in food, and the "cuisine Slav" contains some of the most delicious dishes imaginable.

Once in Bulgaria, we had a Polish cook who claimed she was one hundred and one years old. She looked almost that, for she was a little, shriveled, dried-up creature, with a thousand wrinkles. In the two years I had her, I never saw her eat anything but *yogourt* (a kind of sour milk) and black bread, although she was an extremely good cook.

One of the dishes which we liked best was "*zrazi* with *kascha*." I will tell you first how to make *kascha*, as it is very good served instead of potatoes with roast pork, grilled lamb-chops, hamburgers, or steak. The cereal that is used for making it is called buckwheat grits, or groats, in America.

Kascha

1 cupful of buckwheat grits
1½ cupfuls of water
2½ tablespoonfuls of butter
A little salt

Put the buckwheat into a strainer and shake it around well, to get rid of the chaff. Then put it into a frying-pan over a medium flame and toast it, stirring it all the time. (About seven to ten minutes.)

Meanwhile, put the water, butter, and salt into a saucepan and bring them to a boil. Take the saucepan off the fire and add the groats gradually. Then put it back on the fire, and boil everything together for two minutes.

Pour the *kascha* into a deep Pyrex dish with a cover and put it in a medium oven. After twenty minutes, dot the top with little pieces of butter, and cook for ten minutes longer without the cover. (Enough for four people.)

Now for the *zrazi*.

Zrazi with Kascha

2 lbs. of fillet of beef, cut into quarter-inch slices

For the stuffing:

3 heaping tablespoonfuls of kascha
4 tablespoonfuls of chopped mushrooms
2 small or 1 large onion, browned in butter
3 tablespoonfuls of flour
¼ teaspoonful of salt
A little pepper

Have the butcher cut the meat into quarter-inch thick slices. Remove all fat. Beat the slices well with a wooden mallet.

Chop the onion finely, and

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CUISINE SLAV

(Continued from page 108)

brown it in one tablespoonful of butter. Clean three-quarters of a pound of mushrooms and chop them small, using four tablespoonfuls for stuffing the *zrazi* and keep the rest (about eight tablespoonfuls) for the sauce. Cook the mushrooms in half a tablespoonful of butter until they are soft (about three or four minutes).

Then mix the *kascha*, browned onion, and mushrooms together. Put a good teaspoonful or more of stuffing on each piece of meat and roll it up, fastening it neatly with wooden toothpicks. Roll each *zrazi* in the flour, which has been mixed with the salt and a little pepper.

Put two tablespoonfuls of butter in a large frying-pan, and brown the *zrazi* in it. Let them cool off a little; then pull out the toothpicks. Lay them in an earthenware or Pyrex casserole, and pour over them the following sauce.

For the sauce:

1 10½-oz. can of consommé,
or two cupfuls of beef stock
8 tablespoonfuls of chopped mushrooms
1½ tablespoonfuls of flour
1 teaspoonful of chopped fresh or dried dill
1 bay-leaf

Put two cupfuls of beef stock, or one can of consommé, in a saucepan with the dill and bayleaf. Bring it to a boil, then add the rest of the chopped mushrooms. Cook about seven minutes.

Mix the one and one-half tablespoonfuls of flour to a thin paste with a little cold water and add gradually to the sauce, stirring all the time. Cook another five minutes, then pour over the *zrazi*.

Cover the casserole, and cook slowly in a moderate oven about an hour, or until the meat is tender. Serve with extra *kascha*. (For four to six people.)

This dish may be made more inexpensively by using eye of the round of beef, instead of fillet.

Recipes from Russia

Both the *kascha* and the *zrazi* are as much Russian dishes as Polish, but here are the recipes for two dishes that are characteristically Russian. They were sent to me from Russia by my mother-in-law, who has forgotten more about good food than I shall ever know. Although she now has to live in hideous discomfort in one little room in a peasant's house, cook her own meals, chop wood, and haul water, she still, through us, takes a passionate interest in the graces of life.

Often when I am going to have a dinner-party, I write and tell her what the menu will be, describe the flowers, the table-linen, my dress. Months later, I get an answer, "I am so glad you wore your red dress; it must have looked lovely against the green curtains. Did you remember to have the *bortsch* well-chilled? Next time you have a dinner, try one of the enclosed recipes; they used to be a great success with my guests." She has never seen me, (Continued on page 110)

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CUISINE SLAV

(Continued from page 109)

nor I her, but she is an intimate part of my life.

One of the recipes she sent me was for a *pirog*—a kind of meat pie; another was for *okroshka*—a cold soup. Even in wintertime, a cold soup is sometimes nice for a change. You make it like this:

Okroshka Soup

2 cupfuls of diced fresh cucumbers
¾ cupful of diced cold beef
(or chicken, or flaked fish)
1 cupful of cooked shrimp
½ cupful of chopped onion tops, or leeks
2 hard-boiled eggs, diced
¼ cupful of chopped parsley
¼ cupful of chopped dill
1 quart of buttermilk
A little salt and freshly ground black pepper

Combine all the ingredients; then add the buttermilk and mix well. Put in the ice-box for an hour or two, and just before serving put one cube of ice in each soup-cup. (Enough for about six people.)

And Now the Pirog

In Russia, they eat the *pirog* cut in fingers, with the soup course, but it also makes a delicious luncheon dish with a good green salad.

½ cupful of rice
½ lb. of mushrooms
2 small or 1 large onion
2 hard-boiled eggs
½ lb. of top round of beef
Pinch of fennel seeds
Salt and pepper
Puff pastry

Boil the rice for twenty minutes in salted water. Set it aside to cool. Chop the onions, and brown them in one tablespoonful of butter. Peel and chop the mushrooms, and cook them until soft in half a tablespoonful of butter.

Cook the ground beef in another tablespoonful of butter, chopping it with a knife as it cooks (it should be in small pieces like grains of rice). When it has browned a little, put it in a bowl with the rice, onion, mushrooms, and fennel seeds. Add a little salt and pepper, and leave it all to cool. Make some puff pastry as follows.

Puff Pastry

1 cupful of bread flour
1 tablespoonful of butter
Ice-water
⅞ cupful of butter

Work the tablespoonful of butter into the flour until it is of the consistency of rice. Then mix it to a medium soft dough with ice-water. Roll it out, and cover the middle with dabs of butter, using a third of the seven-eighths of a cupful. Fold the sides to the middle, and then fold it again. Roll. Repeat this until all the butter is used up. Chill it for an hour or two.

Cut the dough in half, using one-half to line a nine-inch pie-dish, and the other half for the top.

Mix the filling together with a fork, and fill the pie-dish with it, laying the sliced hard-boiled eggs on top. Cover with the pastry. Prick the pie in one or two places to let the steam out.

Bake in a 450° oven for ten minutes; then reduce the heat to 350° and bake from forty to sixty minutes. When the pie has been baking twenty minutes, brush it over with a little milk. (For from four to six people.)

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VOGUE'S Advance Merchandise Portfolio — March 15
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Variety in fashion serves wartime needs

Surprise Printing

THERE'S an unexpected use of prints. This spring-season perennial transcends its former boundaries and blossoms in fashion-new fields. Prints edge jackets, peep out as gay linings. Printed sleeves, jerkins, jackets, skirts, brighten solid-colour costumes. An ingenious new use is a print lining in an inverted pleat—pert touch on a dark dress. Here is colour brightness for your customer who wants a slimming dark costume, who wants a "surprise" element in keeping with her busy life. (Pages 68, 69.) Here is news in print for a spring selling point. Vogue says, "Look for prints in new places this spring." Carry this theme into accessories. Match printed hats, bags, gloves.

Wardrobe cornerstones

Foundation to any wardrobe is a good coat, all-wool or mixed, all-purpose. Meant to slip casually over an informal town dress, meant to take on "an air" when en route to cocktails. Meant to be anonymous for constant combining, yet meant to have a personality of its own. Such coats are those on pages 76, 77, in red, green, or black, shown with their allied dresses. It's a simple arithmetical progression—one coat plus three dresses plus accessories—that makes good reading and good window-shopping for the woman on the quest of a coordinated spring wardrobe. Tag several good all-purpose coats from your spring stock as wardrobe cornerstones, add to each, three dresses in related colour schemes, and double-doing accessories. Call them the "Three-in-one" combinations, and display them in both dress and coat departments. Or assuming that the customer already has the beginnings of a wardrobe, have saleswomen ready to suggest coat and dress additions, to a "blue dress," to a "red and beige dress." Vogue says: "Formula for spring—three parts dress to one part coat."

Afternoon-into-Evening

The new "afternoon" dress—belying its name with its rightness from four o'clock until midnight—is a new genus of dress. A frankly fascinating, glorified tea-dress made to be worn for afternoon-into-evening party hours with the man-in-uniform—for snatched leisure moments in a war-working world. It is the romantic dress of the season, that women love to wear, and men love to see them wear. Rounded hips accenting slim waists, low necklines often bordered in frothy white, gently dipping hemlines all characterize it. It is generally black, in elegant fabric. These clothes are in the vanguard of fashion—1942 fashion timed to today's living. Point them up in your exclusive department with "Vogue says: 'A-plus fashion—the afternoon dress you wear at night.' "

Measured for Maturity

Women's fashions, too, answer the new buying urge for clothes that meet today's greater-than-ever demand on all of us—see pages 48, 49, 66 and 67 for Vogue's "worldly-wise" clothes for your women's department. Subtly figure-flattering, with front drapery, slimming vertical lines, gently pleated skirts—these clothes are the fashion answer to your many customers who have outgrown misses' fashions in spirit and size. These ageless clothes are restrained in colour—sometimes dark with bright accents. Let Vogue do a selling job in your women's department with such quotations as "Vogue says: 'The redingote look—buttoned from throat to hem to give a long slim line' or 'Bolero—belittler of figures.' "

Fashion moves in step with wartime needs, and counsels "*variety*" to avoid concentration on a few styles. Use the selling arm of fashion to mould demand for a variety of colours, fabrics. *Help fashion help the Industry.*

A STORE CAN SERVE

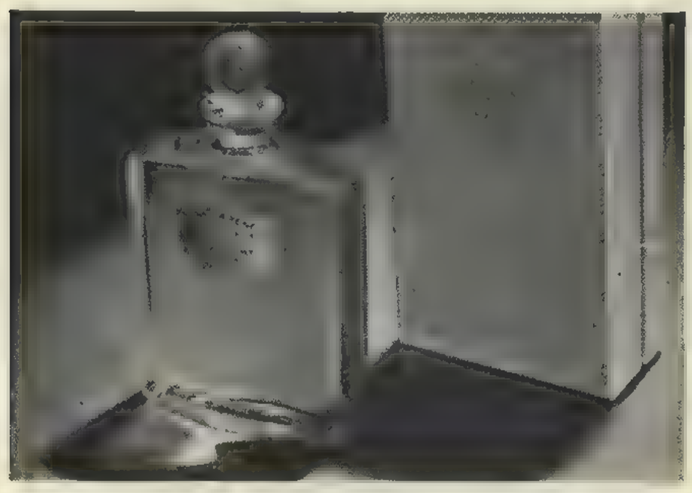
A store can serve its customers by knowing, and helping them to know, fashion and merchandise as never before, "—for today, a gamble, a mistake—is waste . . . a perfect costume is more rewarding than several indifferent ones."

This is the way your customers are thinking as they buy this spring. This is the way you can help them to think. This is the time for emphasizing quality, for correlating wardrobes, for offering little services of advice. Time for talking about style and wearing longevity, about the future fashion-rightness of today's clothes.

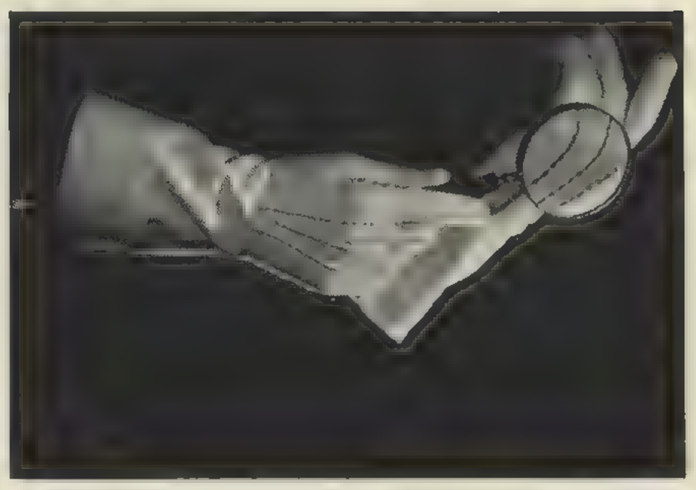
Mistakes cost money and energy that cannot be spared now. Keep informed—keep serving.

The Market Basket

Hand-Crocheted hat in simulated straw-cloth. One of the many styles made by Johanne Jensen and her staff, Hotel Martinique, New York. In many yarns and colours. Dyed to order.



"Transparence", one of Houbigant's most popular perfume fragrances is now introduced in Eau de Toilette. Bottled in a crystal flacon with frosted glass stopper.

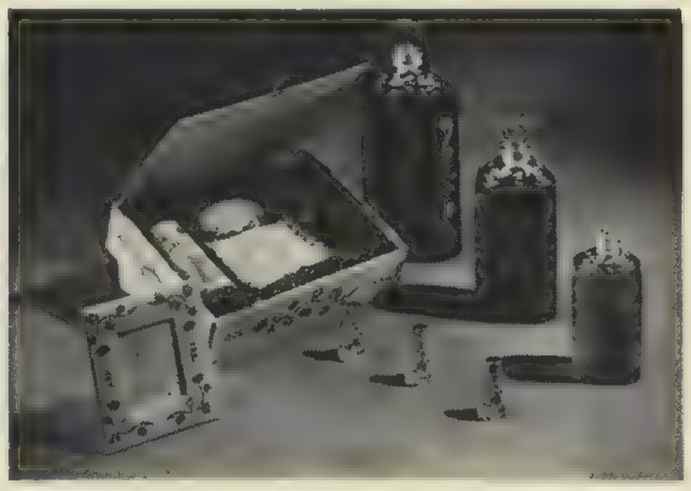


"Elvette", double-woven cotton of such wonderful smoothness that it seems almost textureless, is used for these hand-sewn four-button pull-ons. Manne and Weill.

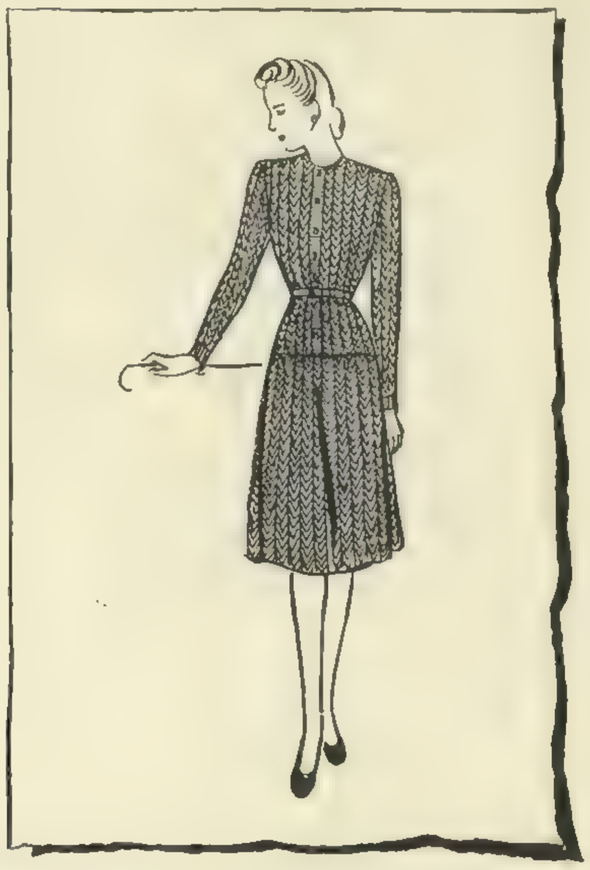
"The Bangle Glove" by Helen Cornelius has a special wrist slit (registered). At Bacmo-Postman.

Print, or print-lined gloves, made up to match special costumes. Designed by Gudula for Gutman-Lann.

"Spring Rain" is Charles of the Ritz' complete line of bath preparations for flower-like beauty, charmingly packaged in graceful, gay, flower-decorated boxes.

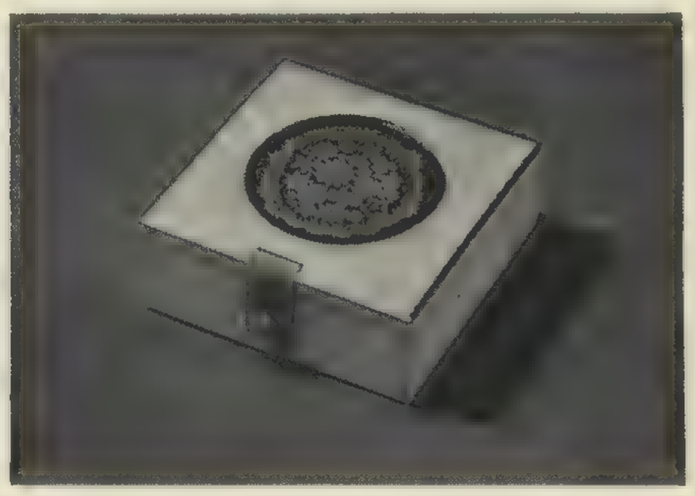


"Old Spice" Token Box for a dressing-table. For the first time bulk sizes of "Old Spice" perfume come with matching dram size bottles for dispensing. From Shulton.



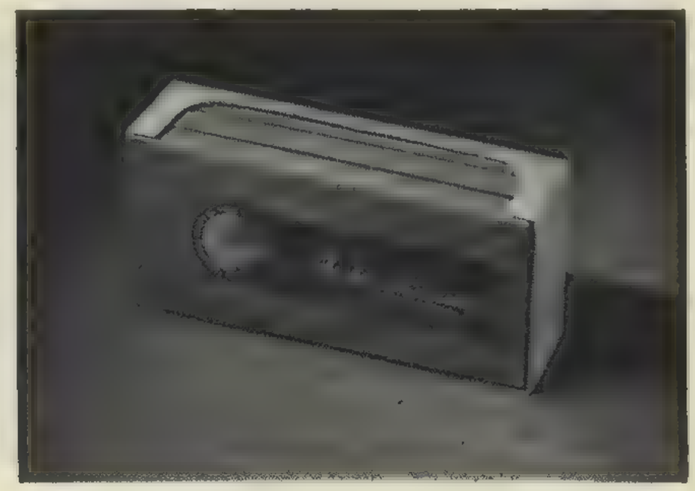
Beige Suit, machine-knit in herring-bone pattern of "Valcuna" yarn, with a full-fashioned skirt, shaped like a hand-knit (skirt patented). Renée Hall design. At New York Knitting Mills.

"Discovery" is the name of this handsomely bottled, highly concentrated Eau de Toilette, made by Moneau Corp, 17 W. 45, New York. A spicy flower fragrance.



"Nosegay" powder, scented with Dorothy Gray's famous "Nosegay" perfume, is an extremely fine-grained powder with unusual adhesiveness, emollient qualities.

Old South, Batavia, Ill., present both their "Plantation Garden" and "Woodland Spice" perfume in a tiny hand-made bottle, packed in an old-fashioned trunk.



Shaleen hosiery comes newly packed in boxes considerably smaller than old hosiery boxes, which both save material and take up less space on shelves. Shannon Mills.

Prix de Vogue

You're heading into the home stretch in Vogue's Seventh Annual Prix de Vogue. You'll find the right answers to the questions below in our March 1st and 15th issues. The final quizz will be posted in our April 15th Trade Edition—watch for it!

MARCH 1

1. **Why is the fashion contrast of black and white a particularly smart choice this year? Give six general ways it is being used with at least one example of each.**

2. **What are the two most important ways to wear this spring's new colours? List four colours to wear the first way, four to wear the second.**

3. **What game lends its name to a spring fashion, and how is the fashion used?**

4. **Is there any hint of militarism in this spring's collections? If so, what is it, and in what ways does it appear?**

5. **Describe three very 1942 looking pseudo-suits.**

MARCH 15

6. **What formerly-popular type of dress has re-entered the fashion picture in 1942? Why is it particularly appropriate now? Give three characteristics that distinguish the 1942 version from its earlier prototype.**

7. **List six unexpected uses of prints in this year's fashions.**

8. **In three words describe the 1942 silhouette.**

9. **Describe five costumes with an adult attitude for an active life.**

10. **Describe four costumes for a "clothes insurance policy." What is meant by such a policy?**

Country Clothes

More Than Ever Women Will Want Comfortable, Durable Clothes For Active Country Life

THIS summer, more than ever before, there will be an almost universal interest in country life. For country life has a new significance in wartime. More families, all over the United States, are moving to the country. More American women will spend this summer (or some part of it) cultivating "victory gardens", or participating either in outdoor work or in outdoor sports to build up their own physical condition, and consequently their own usefulness to their country. Many women will take up country work as their part of the war effort, many office workers will use country vacations to build up efficiency of both hands and mind.

Appropriate Clothes

Wherever her summer is to be spent this year, your customer will want timely, appropriate clothes—clothes that fit naturally into her background, clothes for both work and play, and—always—clothes that will help her to feel well-dressed whatever activity she is engaged in. For the country she will want simplified, versatile costumes to fit her new philosophy of buying for tomorrow as well as today. For work hours she will want the new, functional one-piece "mechanics' suits" (equally appropriate for gardening or farm work). For play she will demand wearable, durable play-clothes—simple, well-tailored slacks and shorts, culottes that she can also wear for bicycling to the village for shopping.

Variety of Type

You can be of the greatest service to your customer by keying your stocks to meet all the vacation and country needs of your community, and by selling a wardrobe of styles whenever possible. Talk variety! Slacks are important—for war work, air-raid wardening, lounging, gardening, but don't let women feel that they can "live" in them. And you may find that older women, also engaged in these activities, feel more comfortable in culottes. Shorts are a popular fashion for the young. And all of these—slacks, culottes, shorts—offer an excellent opportunity to promote bright accessory touches—gay scarfs and handkerchiefs, and, above all, socks. This is the summer to sell socks of all kinds—long and short, vivid colours and neutrals.

Variety of fabric in all these clothes is equally important. Try to sell the right fabric for the right activity. In your bathing-suit department continue to show all kinds of suits—classic wool ones, conservative dressmaker types, and the youthful two-piece styles. And keep in mind that women will want their bathing-suits to be as sturdy and practical as all of their other play-clothes.

Washability

You will find, all over the country, that women this year are demanding more washable fabrics. See that all your washable materials have washing directions on them. Train your sales force to know the rules for washing various fabrics, to stress them to their customers, to point out the washing directions as they sell the merchandise.

On the following pages are clothes for 1942's active country wear. Many of them are washable. All of them are types you will want to feature.

For Work and Play, 1942 Active, Country Clothes

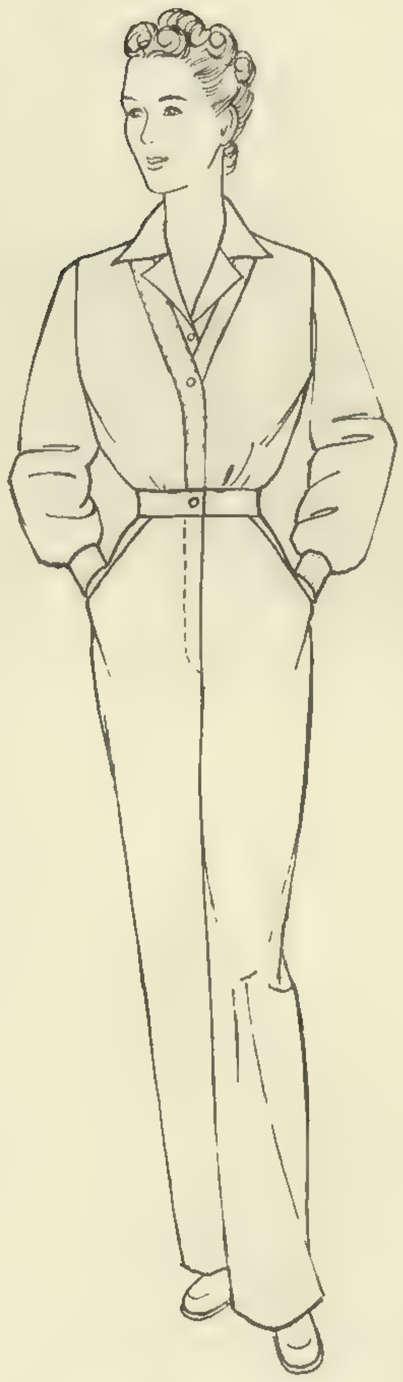
Simple, Gay Clothes
Much Colour Variety
Soap-and-Water Fabrics
Comfortable, Easy Cut

Striped, printed cotton dimity bathing-suit with shirred top, elasticized waist and full skirt. Designed for "that pretty look". Sun Surf Modes.

One-piece bathing-suit in light-blue Laton taffeta. Half skirt in front, and full faggoted seams plus the usual good cut by Mabs of Hollywood.

Fabric interest of this suit is in yellow and green seersucker flowers on grey chambray. Playdress to match. By Pollock, Smith & Robbins.

Well cut culotte skirt in sturdy cavalry whipcord, for bicycling. Deep pockets make it excellent for first aid work, too. From Hirsch-Weis.



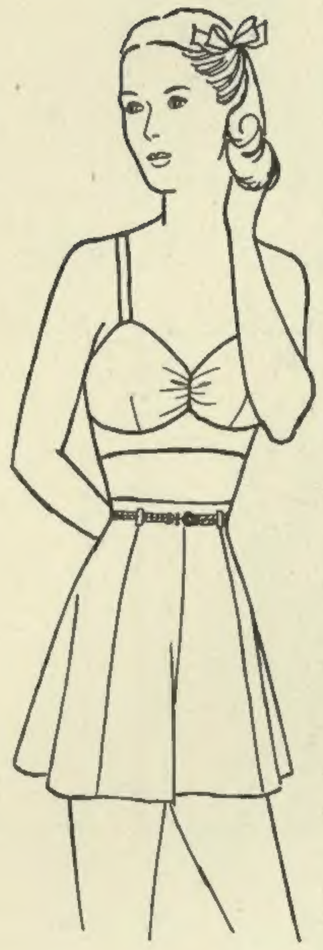
For outdoor work and gardening, show this workman-like one-piece garment with matching shirt in unbleached Sandeze. E. B. Myers.

For the woman who wants workman-like clothes, Helen Cookman designs a Sanforized cotton overall, windbreaker. Dainty Manufacturing Co.

Good shorts are a "must" in most women's summer wardrobes. These have fly front and side pockets, in a wide range of fabrics. Foreman & Sider.

Guatamala was the inspiration for this slack suit. Long beige coat, tapered green slacks and striped shirt, in rayon. Bert Schnurer-Cabana.

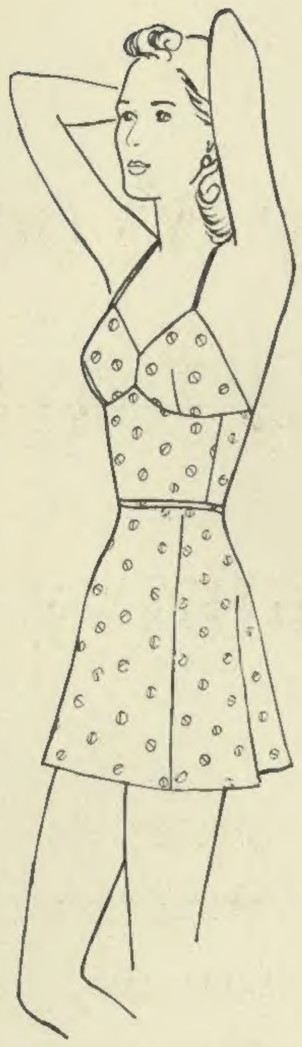
Printed, monotone rayon jersey in a wrapped skirt, bra-top and bandana. Black Lastique trunks are underneath. Seamolds Swim Suit.



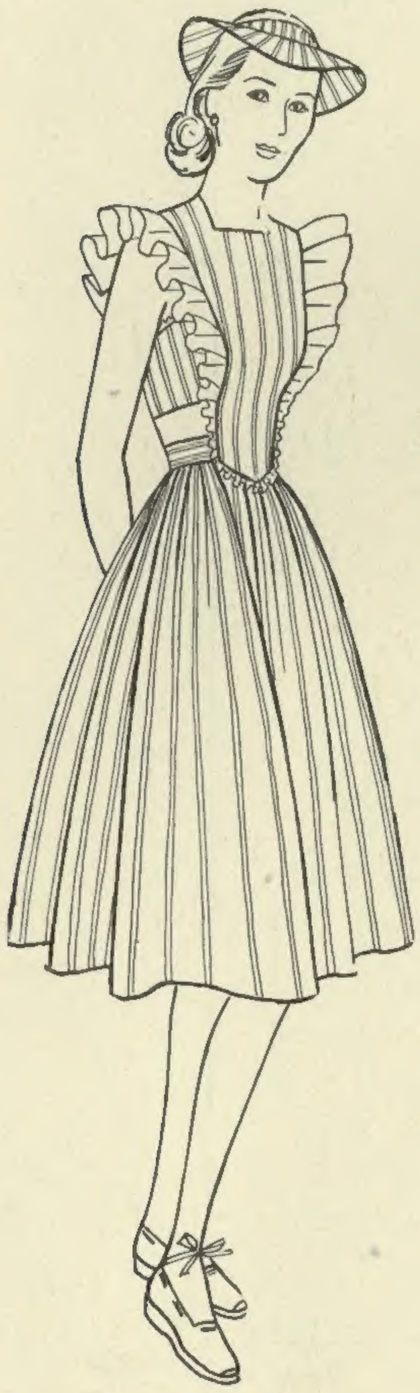
Two-piece, classic suit in raspberry-coloured woollen. Top built over Floating Bra. White cotton belt, anchor buckle. Gantner & Mattern.

Another classic dressmaker suit designed to flatter older and younger figures. Rayon jersey striped in green, brown, brick. Thebest Mills.

Open midriff gives this one-piece suit a two-piece look. Yellow glazed chintz with full skirt, Matletex girdle. Matching shoes. Cole of Cal.

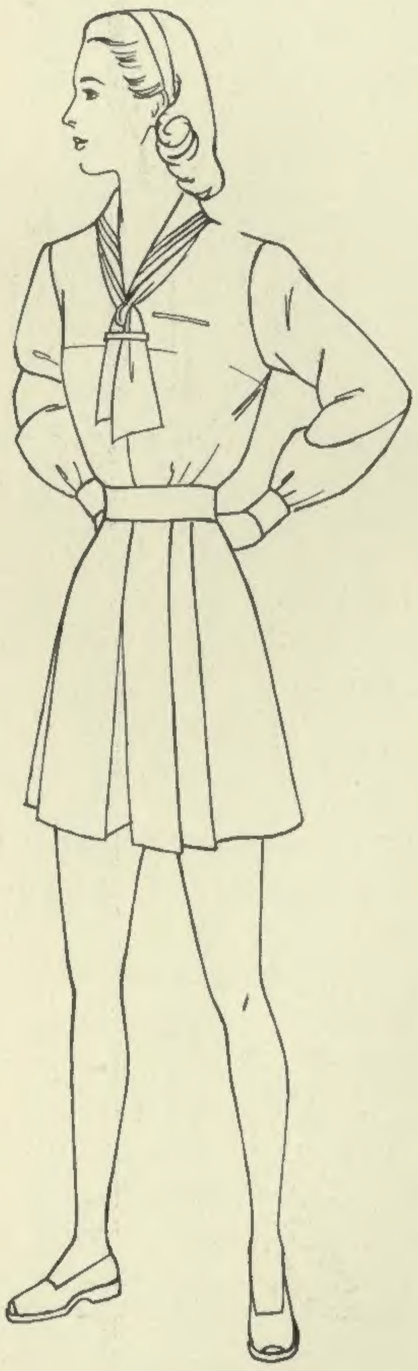


Velour-like rayon fabric with broken coin dots, woven with Controlastic. One-piece dressmaker suit with full skirt. Lee Knitwear Corporation.

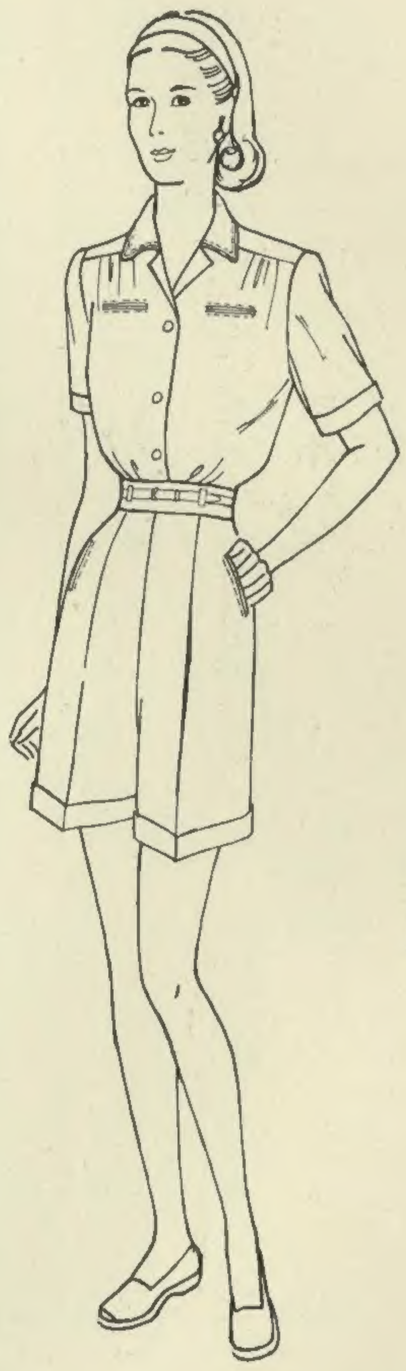


Striped, permanently finished chintz in a full-skirted pinafore and matching hat. Striped bra, solid coloured shorts. By Horwitz and Duberman.

The Guatemalan influence again in the stripes of this rayon shantung shirt and shorts. Solid coloured bolero is in silk shantung. Sports Vogue.



Reminiscent of childhood middy blouse days, and good for adult sailing—sailor collared top and full shorts in blue denim. Straus, Royer & Strass.



Classic shirt and full-cut shorts in black novelty rayon weave. Four pockets and collar stitched and piped in white. Tabak, Los Angeles, Cal.

One-piece play-dress and separate button-down dirndl skirt. White leaves, black shadowed, on blue linen-type rayon background. Goldman Co.

"Vogue Says" Helps Sell

These Four Quotations on Free Cards.

Write Vogue Merchandising Service, 420 Lexington Avenue.

VOGUE SAYS:

"Nationally beloved—navy-blue."

VOGUE SAYS:

"New A-plus fashion—the afternoon dress you also wear at night."

VOGUE SAYS:

"1942 silhouette—soft, smooth, slim."

VOGUE SAYS:

"This year you'll want gloves that will wash gladly."

These Quotations for Your Own Use.

Put them on your own cards, and use them in your advertising.

READY-TO-WEAR

Vogue says:
"You'll want a print someplace in your wardrobe this year."

Vogue says:
"A good plaid suit—negotiable in town or country."

Vogue says:
"This spring buy a suit and coat with a long life-expectancy."

Vogue says:
"Quiet little jersey suits—assuring in disquieting days."

Vogue says:
"Suit jackets this spring are usually short; sometimes shorter-than-short."

Vogue says:
"A nicely-cut jacket—equally applicable to skirt or slacks."

Vogue says:
"Boleros—belittlers of figures."

Vogue says:
"3 C's for 1942—cardigans, capes, colour."

Vogue says:
"Knee-length—new length for tunics and capes."

Vogue says:
"Front drapery achieves the peg-top look."

Vogue says:
"Tulip-reds, earth-browns for spring."

Vogue says:
"The dirndl look for spring."

Vogue says:
"1942 neck-lines—narrow and naked."

Vogue says:
"Young spring favourite—navy-blue dress with sweater top, peg-top pockets."

Vogue says:
"Capes have a miracle-working effect on your figure."

Vogue says:
"Flattering to any age—black dress with wide skirt, draped sleeves."

Vogue says:
"There's a new low in neck-lines."

Vogue says:
"Over a terse suit—a voluminous coat."

Vogue says:
"Jersey—you might live in it this spring."

Vogue says:
"When the world is full of uniforms, the soft silhouette has a definite appeal."

HATS, SHOES, ACCESSORIES

Vogue says:
"Gentle flattery—frothy blouses, jabots, veil-softened hats."

Vogue says:
"Blouses are a fashion by themselves this spring."

Vogue says:
"Short suit jackets make blouses more important."

Vogue says:
"1942—year for veils."

Vogue says:
"Wear an eye-catching hat with your new afternoon dress."

Vogue says:
"Calfskin monk shoes—for hard work and easy walking."

Vogue says:
"For your tailored suits—tan calf shoes to polish—and treasure."

Vogue says:
"Bright spring suits use a bright contrast or a bright match in shoes."

Vogue says:
"Pigskin—good shoe companion to tweeds."

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